PRINCIPLES OF TANTRA

PART II

PRINCIPLES OF TANTRA

THE TANTRA-TATTVA OF ŚRĪYUKTA ŚIVA CANDRA VIDYĀRṆAVA BHATTACĀRYA MAHODAYA

PART II

SIR JOHN WOODROFFE
(Arthur Avalon)

Publishers
GANESH & COMPANY
MADRAS - 600017

Sixth Edition 1986

Price: Rs 120 (Both parts)

PRINTED IN INDIA
AT
ALL INDIA PRESS, PONDICHERRY

CONTENTS

PART II

CHAPTER XIX

CHAPTER XX

PREFACE

This second part of Tantratattva, the translation of which is primarily the work of Sj. Jñanendralal Majumdar, is the last. In the Preface to the First Part, I spoke of the preparation of a third section, dealing with the philosophical bases of Tantra. I greatly, however, regret to announce the unexpected death of Pandit Shiva Chandra about the middle of this year. This particular project therefore unfortunately falls to the ground, and the work is limited to the dimensions in which it was first issued some twenty-two years ago. The philosophical aspect of the Tantra will, however, be found touched upon in the Introduction from the pen of Sj Barada Kanta Majumdar which follows, and I have myself further set out my own views on this part of the subject in my forthcoming work "The Six Centres and the Kuṇḍalinī Power."[1] The work here translated is, as already stated, that of an Indian mind unaffected by Western thought. On the other hand, a knowledge of the latter gives a special value to the Introduction which precedes it. Apart from its intrinsic merits, it has such value as being the record of the views of an English-educated Hindu, who finds in the conclusions of recent Western science a corroboration of his ancient Eastern beliefs. Its author is now an old man, to whom the Tantra has been the subject of study for many years. He yet modestly says (see *post*): "I have attempted to give the reader the result of a general survey of the philosophy upon which Tāntrik Sādhana, or self-culture, is based. But in so recondite and unfamiliar a subject, when the correctness of every individual interpretation may be called in question, the reader is requested to go himself to the source, and there, with faith and devotion, and under the guidance of a Guru, drink of its waters."

So far as I have examined the matter, I find myself to be in general agreement with his statements as to what constitutes

[1] Since published as *The Serpent Power*, 7th Edition, 1964.

the teaching of the Tantra on the matters dealt with. This agreement does not, however, necessarily extend to every statement or to all matters of detail Some of these are open to discussion, as he admits I should, for instance, myself dispense with the "magnetic current" to which the Introduction refers with reference to the worship of images, and would deal with the matter as one of purely transformed consciousness in the worshipper himself. Some things also are from the limited character of the Introduction unsaid.

As the reader will see for himself, Sj. B. K. Majumdar treats his subject from a religious standpoint. There are, in fact, two lines of work in the Tantra—namely, religion and magic. It is with the former that the author of this book and of the Introduction which follows deals There are to be found described in the Tantra practices which have nothing to do with religion in its proper sense, and are indeed opposed to it. Such are deemed "obstacles" by all those who are desirous of liberation. Thus what is called Nāyikā Sādhana, or the invocation of female spirits, is alleged in the Tāntric works to have the effect there described. But nevertheless the same Scriptures assert that these and other practices exist "for delusion". So the Śāktānanda Taranginī says: "Avidyā binds the Sādhaka with Karma, and destroys knowledge. Therefore it is that Vidyā should be worshipped, but Avidyā never." But why, it may be then asked, are such practices to be found in the Tantra at all, if it be admitted that they destroy and delude? This is a characteristically modern question. A complete answer to it would, however, on account of its length, be out of place. It is sufficient here to say that the Tantras are an encyclopaedia of all the sciences on all the planes, though the worker on the higher path is also taught not to venture below A statement in a work on "Toxicology" that such and such substances will, if compounded, produce a deadly poison is a description of a simple fact, and not an invitation to compass thereby the death of a neighbour who stands in our way A correct recipe may have been given, but he who so employs it is likely to incur the extreme punishment. In the same way there are spiritual executions I raise the question

to distinguish that aspect of the Tantra of which the author of the Introduction and myself speak from practices with which we are not here concerned.

The Introduction also limits itself to a short review of the contents of the Tantra in the sense above described. Notwithstanding the present fashion in English-educated India, Sj. B. K. Majumdar has not essayed historical speculation. Whilst every form of knowledge has its use, the Indian mind rightly apprizes as of the highest value the world of ideas, deeming the question of their "historical" origins and development to be, as it in fact is, of much inferior importance. To the Western, and in particular the English Sanskritist the position is, in general, reversed. For, from the point of view he not uncommonly adopts, Indian civilization has little, if any, intrinsic value of its own; the bulk of its content—religious, philosophical, scientific, and artistic—being *demode* where it was not in its inception altogether absurd. In such a case, the only issue of importance is the question: When, where, and whence did these various "errors" and "absurdities" arise, and how were they developed and propagated ? Yet they are not altogether niggardly of compensation even to such an inquirer, for material which is itself without value may yet be so put together as to make very good history. I do not myself share these views, since I find that many Indian concepts conform to the results of the most recent scientific and psychological research and metaphysical speculation, not to speak of other matters which demand, and in fact obtain, a different kind of verification. The historical aspect of the question is not, however, to be neglected, and I therefore avail myself of this opportunity of adding some observations to those I have already made in the first volume, and which have been suggested to me by criticisms received since its publication.

When it is asked what is the doctrine of the Śāstra of which this work treats, it is necessary to clearly understand what is meant by "the Tantra". It is sometimes held that "the Tantra" is something altogether different from and wholly unconnected with ordinary prevalent "Hinduism," to use a convenient, though

in itself vague, term. According to this view, the doctrines and practice of "the Tantra" are really foreign to ordinary Indian thought Another and less extreme view agrees with the last mentioned in so far as it holds that there is in "the Tantra" a nucleus of doctrine and practice which is specially "Tāntrik" in the sense that it is different from general Indian doctrine and practice and the particular teachings and practices of all others of its various sects. It is then suggested that around this nucleus has accumulated a body of doctrine and practice which the Tantra shares in common with other Śāstras. In this view the supposed "original Tantra" has borrowed doctrine and practice both from general Hinduism and its particular division of worshippers, and has incorporated them into a composite system which is then called "Tāntrik".

The result, on this view, is that the Tantra is an amalgam consisting of a hypothetical nucleus, foreign in its character to Hinduism proper, enveloped by a number of other doctrines and practices borrowed by it from the latter. Those who hold by this theory of an original nucleus have not yet told us what it precisely is, or when it arose, nor whence it came, nor, indeed, where we may look for it. This theory may or may not be correct, but before we can be called upon to accept it, it must be established by evidence. Until then our hesitation to do so seems warranted by the fact that doctrines and practices which have been alleged to be specifically "Tāntrik" have their counterparts in the Vaidik ācāra (way or practice). Thus the use of flesh, and wine,[1] which are supposed to be peculiar to one form of the Tāntrik ritual, was common in the Vaidik age. The Mahābhārata, Harivamsa, Kālikā, Mārkaṇdeya, and Kūrma Purānas also refer to the consumption of wine, meat, and flesh. As regards "the fifth," even if we exclude Upanisads and other Śāstras which are alleged by some to be of sectarian authority only, we find a ritual use of that Tattva, though doubtless in different form, in the Mahāvrata of the Aitareya Āranyaka

[1] The term is here and elsewhere used by me in a general sense for intoxicating beverages In India wine is also made of other substances than the grape—*e g*, honey, rice, molasses, etc.

and in the Vāmadevyam Vrata of the Sāma Veda. In this connection reference may be made to the Brahmavaivarta Purāna. Magic, again, with which the Tantra has been particularly charged, forms a large part of the Atharva Veda.

Then, as to the worship of Śakti or Devī, reference is made to Her in the Veda, such as the Sarasvatisūkta, in the Yajur Veda the Laksmī Sūkta, and in the tenth Mandala of the Ṛg Veda the Devī Sūkta;[1] and we have in the Upaniṣads[1] the story of Umā appearing in a blaze of light to Indra and the other Devas, to prove to them that it was not by their śakti that they lived and moved, but that all which was done was so done by virtue of that Mahāśakti. Touching this subject, nothing more is taught by the Tantra, though one portion of it has doubtless greatly elaborated, both on its theoretical and practical side, the magnificent doctrine of Śakti, or the Power or Energy of the Brahman whereby the Universe originates. Though this notion of Śakti is of great importance in the Tantra, it is by no means the peculiar appanage of that Scripture, but is, like other concepts, shared by it with other Indian Śāstras, commencing, as above mentioned, with the Mūlaśāstra—that is, the Vedas and Upanisads. It is, however, of special importance in Tantra, because one of its schools has developed, presented, and emphasized the doctrine, and has moulded its scheme of sādhana and worship in such a way as to be the practical expression of its form of theoretical exposition. Thus, on the one hand, we have in what are called for convenience the Śākta Tantras, a philosophical doctrine of Śakti fully developed on the one side (Jñānakānda), and devotion to and worship of the World-Mother on the other (Upāsanakāṇḍa). As the notion of Śakti is accepted by other classes of Indian worshippers,[2] the promulgation of this cult has historically done much to weld together the different Indian sects through the recognition of a bond of common unity which the acceptance of the doctrine of Śakti implies. To this the

[1] See Introduction to Part I

[2] In varying ways — thus some worship Śaktimān, "He who is the possessor of Śakti" in varying Deva forms. others worship Śakti Herself — philosophically there is no difference, as the possessor of Śakti and Śakti are one and the same

Śaktisangama Tantra[1] refers when it says: "For the purpose of creation various religions have been promulgated, such as those of the Śāktas (worshippers of Śakti), Śaivas (worshippers of Śiva), Vaisnavas (worshippers of Visnu), Ganapatyas (worshippers of Ganeśa), Sauras (Sun worshippers), and Buddhists, and many others. These sects often blame one another, and yet a harmony may be found. Explanation has been given of these doctrines in order to bring about this unity. In order to attain this all should worship the Devī Kālikā, the Saviour (Tārinī). I have promulgated the Śākta cult in order to demonstrate the unity of the fourteen branches of knowledge.[2] The Goddess Bhavatārinī is the Deity presiding over the four Vedas, and the Goddess Kālikā is the Deity presiding over the Atharva Veda Though different sects find fault with one another, a harmony may be established between the seemingly contrary doctrines. In order to bring about this desired harmony all sects should worship Kālikā, the Saviour of the world. Rites, according to the Atharva Veda, cannot be performed without Kālī or Tārā.[3] She is called Kālikā in Kerala (Malabar), Tripura in Kashmir, and Tārā in Gauḍa (Bengal). She is the Kālottara or chief Divinity of Kālottarayāna.[4]

"It appears," says the author of the work last cited, "that from the above passages of the Śaktisangama Tantra the Śākta or Tantrika cult was promulgated in order to effect harmony among the various jarring sects The result was that all the sects began to worship the female Energies of their own respective Deities[5] Some accepted a few Śaktis, others accepted many.

"This is perhaps the reason," he adds, "of the great fellow-feeling between the Hindu and the Buddhist Śāktas, as well as of the rites of the one being found in the Tantras of the other, and

---

[1] Eighth Patala cited with text in Nagendra Nāth Vāsu's "Archaelogical Survey of Mayūrabhañja," p lx

[2] That is, as the verse says, Purāna, Nyāya, Mīmāmsa, Sāmkhya, Patañjala Vedānta, Dharmaśāstra, Anga, Chhanḍa, Astronomy, and the four Vedas

[3] Vinā kālīng vinā tārāng nātharvvano vidhi kvachit See last note

[4] One of the Buddhist sects

[5] Thus establishing a common worship of Śakti, whatever be the form the latter might assume in the different sects

vice versa, for according to Dr. Kern,[1] the development of Tantrism is a feature that Buddhism and Hinduism in their later phases have in common"

So far I have referred only to what are called the Śākta Tantras, or those Tantras which predominantly[2] deal with the worship of Śakti or Devī, the great Mother of the Universe. Thus, in the Śaiva Tantras, or rather in the Śaiva (as distinct from Śākta) worship, governed by the Āgama, the use of wine and animal-food is forbidden[3]—on the other hand, matters which appear in the Śākta Tantras occur elsewhere. The particular Yoga called Ṣatcakrabheda, or matters dealt with by it, are to be found referred to in some of the Upaniṣads and Purāṇas, and in the works on Haṭhayoga, such as Śivasamhitā, Gheraṇḍasamhitā, and Haṭhayogapradīpikā. It has indeed been suggested that the Tāntriks borrowed this Yoga from "Nathism". There are some who think that they have given both fact and explanation when they have invented a name. But what proof is there that the Haṭhayogis were not Tāntriks, or that the latter did not also include as part of its doctrine Haṭhayoga. And if the two were different from one another, which borrowed from the other and what is the proof of it? The matter is of subordinate interest. It is more important to know whether this Tāntrik Yoga is confined to and is the invention of the Tāntrik and Haṭhayogī, or whether it has its roots in common Indian tradition. The Tantra is called the Mantraśāstra, but Mantras are not confined to the Tantra. It deals with the theory of sound (Śabda), but so did the Mīmāmsakas. It mentions the twenty-five Tattvas, but these are drawn from the Sāmkhya. There are Tāntrik works which are Vedāntik in their general trend and aim. If there be one subject which appears to distinguish the Tantras it is portions of its ritual, such

[1] "Manual of Indian Buddhism," p. 133

[2] In all Tāntrik cults Śakti is worshipped, for where Śiva or Visnu is the Istadevatā, Śakti is necessarily associated with Them

[3] In some forms of worship substitutes are prescribed (see Introduction to The Great Liberation) This practice of substitution has, I am informed, been extended even to such Upakriya as Śavāsana, where the corpse is made of Kuśa grass

as the Yantras, Mudrās, Bījas, Bhūtaśuddhi, and so forth. Indeed, it is more by these than anything else that the "Tāntrik" character of a work is established, and yet we find portions of this ritual in the Purānas. Further there appear to have been varieties of traditions or schools in the Śāstras which are gathered together under the collective name of Āgama, which after the Upanisadic age regulated the temple and domestic rituals. Which (or is it all of these) constituted the alleged Tāntrik "nucleus" ? There are thus the Tantras of the three Krāntas.[1] There are also what are called the Five Amnāyas,[2] not to mention the Śaiva, Śākta, and Vaisnava divisions of Tāntrik worshippers Though the fact is not generally known certain Tantras are alleged to have authority in different ages and places. Thus certain existent Tantras, such as the Kālīvilāsa, are alleged not to be in force in the present Kalpa, but to represent a prior tradition.[3] So this Kālīvilāsa and other Tantras are said to have been operative in Aśva Krānta in the Kālakalpa. Of such the Mahāviśvasāra Tantra says that Tantras which belong to other Kalpas exist for the delusion of unbelievers (Pāsandas). The burden of proof is on those who put forward a theory or hypothesis in these matters Present historical knowledge is not enough to answer the various questions here raised. I prefer myself to proceed as far as possible upon the sure ground of fact and not upon historical surmises, for which there is, at present at least, no sufficient evidence, and which are not infrequently promoted by a dislike of the Śāstra, and therefore by a desire to disassociate it altogether from the common current of Indian tradition. In any case doctrine and practice are of greater importance than the question of historical origins. But those who are interested in this form of research should first study and

[1] See "Principles of Tantra," Part I, Introduction

[2] Uttaramnāya, Daksināmnāya, Pūrvāmnāya, Paścimāmnāya, Urddhvāmnāya

[3] In the 28th Patala of this Tantra, Kālī is represented as saying to Krsna "After this day of Brahmā you will become the beloved of Rādhā, who will be born of my body" and the 35th Patala refers to Krsna, Nanda, Rādhā of the third (present) Kalpa It is noteworthy that in the 10th Patala wine is forbidden in the Kaliyuga, and Patala 4 directs all to follow the Ācāra of the Paśu

endeavour to understand the living Tantra with the aid of those who profess it, and then accumulate the facts upon which alone any historical hypothesis of value can rest.

Whatever theories may be advanced as to the existence and origin of some elements in the Tantra peculiar to itself, there is no doubt that as it now stands it embodies a large number of others which are to be found in other Śāstras, both religious and philosophical, though some of these are expressed by this Scripture according to its own peculiar terminology and form of exposition. But if we deal with the facts as they are known to exist now and have existed for unknown centuries past, we find that the Tantra embodies and is interwoven with the general fabric of "Hinduism" of which it is an integral and closely associated part. Professor de la Vallée Poussin was then, it seems to me, right when, in answer to one of his English critics, he said of the Tantras: "Je constate qu'ils sont inhérents à toutes les formes religieuses de l'Inde."[1]

In a similar manner a critic of a previous work of mine[2] incompetently complained that in a general account I there gave of some portions of Tāntrik doctrine I had dealt with beliefs and practices to be found in other Śāstras and systems of philosophy, a procedure which he charged was calculated to mislead others into the belief that they formed part of Tāntrik teaching. A want of knowledge was here displayed. Why, he queried, had I dealt with the Sāmkhya, thereby "creating for the thousand and first time the false impression that the Tantra was concerned with it." This criticism, which is a display of ignorance, might equally well be directed against the work here translated, which

---

[1] From a letter to Professor Rhys Davids, dated November 29, 1896, published in *J R A S*, January, 1899 He adds "Ils vous choquent j'en suis chagrin; mais avouez que je n'y peux rien Déclarer inutile l'êtude des Tantras sous pretextes qu'ils sont modernes c'est vraiment abuser d'une premisse peu stable et mal definie."

[2] Mahānirvāna Tantra I should like here to state that the Introduction which I wrote for that work does not in any way profess to be an historical criticism. It was a simple and very abbreviated statement of some generally accepted notions and practices prevalent in the Tantra as it exists to-day

not only cites the Tantra, but also the Purānas, Darśanas, Smṛti, and Vedas.

The answer is the simple one that I dealt with some of the notions of the Sāmkhya because they are expressly incorporated in the Tantras and Tāntrik works with which I was conversant. I may refer my reader by way of example to the first chapter of the celebrated Prapañcasāra Tantra, and to the well-known and authoritative treatise, Śāradā Tilaka. From what source other than the Sāmkhya did the former derive its notions of Purusa, Prakrti, Buddhi, Ahaṅkāra, and the other Tattvas, the Gunas, and so forth ? And of a passage in the second, the great Tāntrik Commentator Rāghava Bhatta expressly says: "Here the Sāmkhya doctrine is exposed" From what source again but the Vedānta does the Tantra derive those doctrines which reconcile the Sāmkhyan dualism with the unity of the Brahman? The Tantra, in fact, could not claim to be an authoritative Indian Śāstra if it did not recognize commonly accepted Indian doctrines

According to orthodox teaching, all Śāstras, just as truth itself, constitute a unity. Otherwise the Tantra would be a mere sectarian Scripture out of all relation with common Indian beliefs, and essentially foreign to them. But a Scripture which is not in essential agreement with other Śāstras is itself no Śāstra at all The Śāstra, therefore, generally accepts and incorporates such common beliefs, though it may present them in its own peculiar way and terminology, and though it seeks practically to realize them by its own peculiar methods. It is in fact the latter which is the chief characteristic of this Śāstra. The sphere of Indian religion has three departments, respectively known as Karmakāṇḍa (or formal ritual in its Vaidik sense), Upāsana Kānda (or psychological worship), and Jñāna Kāṇḍa (or esoteric knowledge). It is the second which is the peculiar subject of Tantra Thus, again, it is said that ritual in its widest sense, as including both Karma and Upāsanā, is threefold—that is, Vaidik, Tāntrik, and Mixed (Miśra), or Paurānik. But each of these, according to Indian teaching, has in common certain philosophic and religious doctrinal bases. When I speak of

"the Tantra," I refer to what passes under that name to-day[1] so far as it is known to me, and not some hypothetical doctrine of past time of which at present we know with certainty nothing. In a review, however, of the first volume of this work an Indian writer, in the *Prabuddha Bhārata*[2] made the following remarks on what he believes to be the origin of the Tantra. His speculations, whether correct or not, are of such interest that I quote them in full. He writes:

"Hitherto all theories about the origin and the importance of the Tantras have been more or less prejudiced by a wrong bias against Tāntrikism which some of its own later sinister developments were calculated to create This bias has made almost every such theory read either like a condemnation or an apology. All investigation being thus disqualified, the true history of Tāntrikism has not yet been written; and we find cultured people mostly inclined either to the view that Tāntrikism originally branched off from the Buddhistic Mahāyāna or Vajrayāna as a cult of some corrupted and self-deluded monastics or to the view that it was the inevitable dowry which some barbarous non-Āryan races brought along with them into the fold of Hinduism. According to both these views, however, the form which this Tantrikism—either a Buddhistic development or a barbarous importation—has subsequently assumed in the literature of Hinduism is its improved edition as issuing from the crucibles of Vedic or Vedāntic transformation. But this theory of the curious co-mingling of the Vedās and Vedānta with Buddhistic corruption or with non-Āryan barbarity is perfectly inadequate to explain the all-pervading influence which the Tantras exert on our present-day religious life. Here it is not any hesitating compromise that we have got before us to explain, but a bold organic synthesis, a legitimate restatement of the

[1] Similarly, in the letter of Professor de la Vallée Poussin, from which I have already cited, he says: "M R appelle Bouddhisme la doctrine prêchee, par Sakyamuni; j'appelle Bouddhisme l'état général de croyance qui s'est condensé autour du nom du Buddha" In the case of the Tantra the reasons for such a course are much stronger, for whilst we do know something of Buddhism, those of the Tantra are obscure

[2] A journal published at the Māyāvatī Āśrama, founded by the late Svāmi Vivekānanda in the Himālayas (issue of July, 1914)

Vedic culture for the solution of new problems and new difficulties which signalized the dawn of a new age

"In tracing the evolution of Hinduism, modern historians take a blind leap from Vedic ritualism direct to Buddhism, as if to conclude that all those newly formed communities with which India had been swarming all over since the close of the fateful era of the Kuruksetra war, and to which was denied the right of Vedic sacrifices, the monopoly of the higher threefold castes of pure orthodox descent, were going on all the time without any religious ministrations. These Āryanized communities, we must remember, were actually swamping the Vedic orthodoxy, which was already gradually dwindling down to a helpless minority in all its scattered centres of influence, and was just awaiting the final blow to be dealt by the rise of Buddhism. Thus the growth of these new communities and their occupation of the whole land constituted a mighty event that had been silently taking place in India on the outskirts of the daily shrinking orthodoxy of Vedic ritualism, long before Buddhism appeared on the field and this momentous event our modern historians fail to take due notice of, either, it may be, because of a curious blindness of self-complacency or because of the dazzle which the sudden triumph of Buddhism and the overwhelming mass of historical evidences left by it create before their eyes The traditional Kali Yuga dates from the rise of these communities, and the Vedic religious culture of the preceding Yuga underwent a wonderful transformation along with the wonderful attempt it made to Āryanize these rising communities.

"History, as hitherto understood and read, speaks of the Brāhmins of the pre-Buddhistic age—their growing alienation from the Jñāna-kāṇda or the Upanisadic wisdom, their impotency to save the orthodox Vedic communities from the encroachments of the non-Vedic hordes and races, their ever-deepening religious formalism and social exclusiveness But this history is silent on the marvellous feats which the Upanisadic sects of anchorites were silently performing on the outskirts of the strictly Vedic community, with the object of Āryanizing the new India that was rising over the ashes of the Kuruksetra conflagration This

new India was not strictly Vedic, like the India of the bygone ages, for it could not claim the religious ministrations of the orthodox Vedic Brāhmins, and could not therefore perform Yajñas like the latter. The question, therefore, is as to how this new India became gradually Āryanized, for Āryanization is essentially a spiritual process, consisting in absorbing new communities of men into the fold of the Vedic religion The Vedic ritualism that prevailed in those days was powerless, we have seen, to do anything for these new communities springing up all over the country. Therefore we are obliged to turn to the only other factor in Vedic religion besides the Karma-kāṇḍa for an explanation of those changes which the Vedic religion wrought in the rising communities in order to Āryanize them The Upanisads represent the Jñāna-kānda of the Vedic religion, and if we study all of them, we find that not only the earliest ritualism of Yajñas was philosophized upon in the earlier Upanisads, but the foundation for a new, and no less elaborate, ritualism was fully laid in many of the later Upanisads For example, we study in these Upanisads how the philosophy of Pañcaupāsanā (fivefold worship—*viz*, the worship of Śiva, Devī, Sun, Ganeśa, and Visnu) was developed out of the mystery of the Praṇava ('Om'). This philosophy cannot be dismissed as a post-Buddhistic interpolation, seeing that some features of the same philosophy can be clearly traced even in the Brāhmaṇas—*e g.*, the discourse about the conception of Śiva.

"Here, therefore, in some of the later Upanisads we find recorded the attempts of the pre-Buddhistic recluses of the forest to elaborate a post-Vedic ritualism out of the doctrine of the Pranava and the Vedic theory of Yogic practices Here in these Upanisads we find how the Bīja-mantras and the Satcakra of the Tantras were being originally developed, for on the Pranava or Udgitha had been founded a special learning and a school of philosophy from the very earliest ages, and some of the 'spinal' centres of Yogic meditation had been dwelt upon in the earliest Upanisads and corresponding Brāhmanas. The Upakaranas of Tāntrik worship—namely, such material adjuncts as grass, leaves, water and so on—were most apparently adopted from

Vedic worship along with their appropriate incantations. So even from the Brāhmanas and the Upanisads stands out in clear relief a system of spiritual discipline—which we would unhesitatingly classify as Tāntrik —having as its core the Pañca-upāsanā, and around it a fair round of rituals and rites consisting of Bija-mantras and Vedic incantations, proper meditative processes and proper manipulation of sacred adjuncts of worship adopted from the Vedic rites. This may be regarded as the earliest configuration which Tāntrikism had on the eve of those silent but mighty social upheavals through which the Āryanization of vast and increasing multitudes of new races proceeded in pre-Buddhistic India, and which had their culmination in the eventful centuries of the Buddhistic *coup de grace*

"Now, this pre-Buddhistic Tāntrikism, perhaps then recognized as the Vedic Pañca-upāsanā, could not have contributed at all to the creation of a new India, had it remained confined completely within the limits of monastic sects. But, like Jainism, this Pañca-upāsanā went forth all over the country to bring ultra-Vedic communities under its spiritual ministrations. Even if we inquire carefully into the social conditions obtaining in the strictly Vedic ages, we find that there was always an extended wing of the Āryanized society where the purely Vedic Karma-kānda could not be promulgated, but where the moulding influence of Vedic ideals worked through the development of suitable spiritual activities It is always to the Jñānakānḍa and the monastic votaries thereof that the Vedic religion owed its wonderful expansiveness and its progressive self-adaptability, and every religious development within the Vedic fold, but outside the ritualism of Homa sacrifices, is traceable to the spiritual wisdom of the all-renouncing forest recluses. This 'forest' wisdom was most forcibly brought into requisition when, after the Kuruksetra, a new age was dawning with the onrush and upheaval of non-Āryan and semi-Āryan races all over India —an echo of which may be found in that story of the Mahābhārata, where Arjuna fails to use his Gāndīva to save his *proteges* from the robbery of the non-Āryan hordes

"The greatest problem of the pre-Buddhistic ages was the Āryanization of the new India that rose and surged furiously from every side against the fast-dwindling centres of the old Vedic orthodoxy struggling hard, but in vain, by social enactments to guard its perilous insulation. But for those religious movements, such as those of the Bhagavatas, Śāktas, Sauras, Śaivas, Gāṇapatyas, and Jains, that tackled this problem of Āryanization most successfully, all that the Vedic orthodoxy stood for in the real sense would have gradually perished without trace. These movements, specially the five cults of Vedic worship, took up many of the non-Āryan races, and cast their life in the mould of the Vedic spiritual ideal, minimizing in this way the gulf that existed between them and the Vedic orthodoxy, and thereby rendering possible their gradual amalgamation. And where this task remained unfulfilled owing to the mould proving too narrow still to fit into the sort of life which some non-Āryan races or communities lived, there it remained for Buddhism to solve the problem of Āryanization in due time But, still, we must remember that by the time Buddhism made its appearance, the pre-Buddhistic phase of Tāntrik worship had already established itself in India so widely and so firmly that, instead of dislodging it by its impetuous onset—all the force of which, by the by, was mainly spent on the tottering orthodoxy of Vedic ritualism—Buddhism was itself swallowed up within three or four centuries by this Tāntric worship, and then wonderfully transformed and ejected on the arena as the Mahāyāna.

"The latest configuration of Tāntrikism dates from this, its wonderful absorption and assimilation of Buddhism, and from this important fact it derives some important features of its later development. The prophecy of Gautama Buddha on the eve of investing his aunt with *Abhisampada* or *Sannyāsa* was fulfilled too literally when the proximity and free intercourse between the two orders of monks and nuns created in Buddhist history that odious problem of their religious life which they had to solve by introducing some mysterious rites, the philosophy of which, however, can be traced in the Vedas No wonder if the current of such developments grew deeper and dirtier in time; only

it is alleviating that there were cross-currents of constant correction flowing from Vedāntic sources Neither is it possible to deny that the Buddhistic phase of Tāntrikism absorbed into the fold of Hinduism non-Āryan conceptions and rites of worship far more promiscuously than its pre-Buddhistic phase; but history proves that the digestive and secretive processes, as it were, have ever since been working, tardily sometimes, but successfully always, and the Tantras, as the marvellous restatement of the Vedās and the Vedānta, have at last appeared in the boldest relief through that miraculous embodiment of the synthetic spirituality of the whole race which we have to recognize to-day by the name of Śri Ramakrishna Paramahamsa."

The writer adds that a "vindication of the Tantras redounds directly to the benefit of Hinduism as a whole," for, in his opinion, "Tāntrikism in its real sense is nothing but the Vedic religion struggling with wonderful success to reassert itself amidst all those new problems of religious life and discipline which later historical events and developments thrust upon it "

Of equal interest with the above is the following extract from another review by the well-known Bengali *litterateur* Sj Panchkori Bandyopādhyāya in the Calcutta journal *Sāhitya* [1] This article, from which I omit passages personal to myself or touching the book there criticized, deals with the history of the Tantra in quite recent times in Bengal. Sj. Panchkori Bandyopādhyāyā writes:

"At one time the Mahānirvāna Tantra had some popularity in Bengal It was printed and published under the editorship of Pandit Ānanda-candra Vedāntavāgīśa, and issued from the Ādi-Brahma-Samāj Press Rājā Rām Mohan Roy himself was a follower of the Tantras, married after the Śaiva form, and used to practise the Tāntrik worship His spiritual preceptor, Svāmī Hariharānanda, was well known to be a saint who had attained to perfection (siddha-purusa) He endeavoured to establish the Mahānirvāna Tantra as the Scripture of the Brahma-Samāj. The formula and the forms of the Brahma Church are borrowed from the initiation into Brahman worship (Brahma-dīksā) in

[1] Srāban 1320 (July, August, 1913), translated from the Bengali

this Tantra The later Brāhmos, somewhat losing themselves in their spirit of imitation of Christian rituals, were led to abandon the path shown to them by Rājā Rām Mohan; but yet even now many among them recite the Hymn to the Brahman which occurs in the Mahānirvāna Tantra. In the first era of the excessive dissemination of English culture and training, Bengal resounded with opprobrious criticisms of the Tantras No one among the educated in Bengal could praise them. Even those who called themselves Hindus were unable outwardly to support the Tāntrik doctrines. But even then there were very great Tāntrik Sādhakas and men learned in the Tantras, with whose help the principles of the Tantras might have been explained to the public But the educated Bengali of the age was bewitched by the Christian culture, and no one cared to inquire what did or did not exist in their paternal heritage; the more especially that any who attempted to study the Tantras ran the risk of exposing themselves to contumely from the educated community. Mahārāja Sir Jatindra Mohan Tagore, of sacred name, alone published two or three works, with the help of the venerable Pandit Jaganmohan Tarkālankāra. The Hara-tattva-dīdhiti associated with the name of his father is even now acknowledged to be a marvellously glorious production of the genius of the Pandits of Bengal. The venerable (vṛddha) Pandit Jaganmohan also published a commentary on the Mahānirvāṇa Tantra. Even at that epoch such study of the Tantras was confined to a certain section of the educated in Bengal. Mahārāja Sir Jatindra Mohan alone endeavoured to understand and appreciate men like Bāmā Khepā (mad Bāmā), the Naked Father (Nyāmṭā Bābā) of Kaḍda and Svāmī Sadānanda. The educated community of Bengal had only neglect and contempt for Sādhakas like Bishe Pāglā (the mad Bishe), and Binu, the Candāla woman Bengal is even now governed by the Tantra; even now the Hindus of Bengal receive Tāntrik initiation. But the glory and the honour which the Tantra had and received in the time of Mahārājas Krsna Candra and Śivacandra no longer exist This is the reason why the Tāntrik Sādhakas of Bengal are not so well known at present . . .

"The special virtue of the Tantra lies in its mode of Sādhana It is neither mere worship (Upāsanā) nor prayer. It is not lamenting or contrition or repentance before the Deity. It is the Sādhana which is the union of Purusa and Prakrti, the Sādhana which joins the male principle and the mother element within the body, and strives to make the attributed attributeless That which is in me and that for which I am (this consciousness is ever present in me) is spread like butter in milk, throughout the created world of moving and unmoving things, through the gross and the subtle, the conscious and unconscious—through all. It is the object of Tāntrik Sādhana to merge that self-principle (Svarāt) into the Universal (Virāt) This Sādhana is to be performed through the awakening of the forces within the body. A man is Siddha in this Sādhana when he is able to awaken Kuṇḍalinī and pierce the six Cakras This is not mere 'philosophy'—a mere attempt to ponder upon husks of words—but something which is to be done in a thoroughly practical manner. The Tantras say. 'Begin practising under the guidance of a good Guru; if you do not obtain favourable results immediately, you can freely give it up.' No other religion dares to give so bold a challenge We believe that the Sādhana of the Moslems and the 'esoteric religion' or secret Sādhana (and rituals) of the Christians of the Roman Catholic and Greek Churches, is based on this groundwork of the Tantras

"Wherever there is Sādhana we believe that there is the system of the Tantra While treating of the Tantras some time back in the *Sāhitya*, I hinted at this conclusion, and I cannot say that the author Arthur Avalon has not noticed it too. For he has expressed his surprise at the similarity which exists between the Roman Catholic and the Tāntrik mode of Sādhana. The Tantra has made the Yoga system of Patañjali easily practicable, and has combined with it the Tāntrik rituals and the ceremonial observances (Karmakānda), that is the reason why the Tāntrik system of Sādhana has been adopted by all the religious sects of India If this theory of the antiquarians—that the Tantra was brought into India from Chaldea or Śākadvīpa—be correct, then it may also be inferred that the Tantra passed from Chaldea

to Europe. The Tantra is to be found in all the strata of Buddhism; the Tāntrik Sādhana is manifest in Confucianism; and Ṣintoism is but another name of the Tāntrik cult. Many historians acknowledge that the worship of Śakti, or Tāntrik Sādhana, which was prevalent in Egypt from ancient times, spread into Phœnicia and Greece. Consequently we may suppose that the influence of the Tantras was felt in primitive Christianity.

"The Tantra contains nothing like idolatry, or 'worship of the doll,' which we, taking the cue from the Christian missionaries, nowadays call it. . . . The Tantra repeatedly says that one is to adore the Deity by becoming a Deity (Devatā) himself The Iṣṭa-devatā is the very self of Ātman, and not separate from It, He is the receptacle of all, yet He is not contained in anything, for He is the great witness, the eternal Purusa. The true Tāntrik worship is the worship in and by the mind The less subtle form of Tāntrik worship is that of the Yantra Form is born of the Yantra. The form is made manifest by Japa, and awakened by Mantra Śakti. Tens of millions of beautiful forms of the Mother bloom forth in the heavens of the heart of the Siddha purusa. Devotees or aspirants of lower order of competency (nimna-adhikārī), under the directions of the Guru, adore the great Māyā by making manifest (to themselves) one of Her various forms which can be only seen by Dhyāna (meditation). That is not mere worship of the idol, if it were so, the image would not be thrown into the water; no one in that case would be so irreverent as to sink the earthen image of the Goddess in the water The Primordial Śakti is to be awakened by Bhāva, by Dhyāna, by Japa, and by the piercing of the six Cakras She is all-will. No one can say when and how She shows Herself, and to what Sādhaka. We only know that She is, and there are Her names and forms. Wonderfully transcending is Her form—far beyond the reach of word or thought. This has made the Bengali Bhakta (devotee) sing this plaintive song:

'Hard indeed is it to approach the sea of forms, and to bathe in it
Ah me! this my coming is perhaps in vain"

"The Tantra deals with another special subject—Mantra Śakti The Tantras say that the soul in the body is the very self of the letters—of the Dhvani (sound). The Mother, the embodiment of the fifty letters (Varna), is present in the various letters in the different Cakras Like the melody which issues when the chords of a lute are struck, the Mother who moves in the six Cakras, and who is the very self of the letters, awakens with a burst of harmony when the chords of the letters (Varnas) are struck in their order. Then Siddhi becomes as easy of attainment to the Sādhaka as the keeping of an Āmalaka fruit in one's hand when She is roused That is why the great Sādhaka Rāmaprasāda awakened the Mother by the invocation —'Arise O Mother' (Jāgrhi, jananī) That is the reason why the Bhakta sang:

'How long wilt thou sleep in the Mūlādhāra, O Mother Kulakundalinī ?'

"The Bodhana (awakening) ceremony in the Durga Pūja is nothing but the awakening of the Śakti of the Mother, the mere rousing of the consciousness of the Kundalinī. This awakening is performed by Mantra Śakti The Mantra is nothing but the harmonious sound of the lute of the body. When the symphony is perfect, She who embodies the Worlds (Jaganmayī) rouses Herself When She is awake, it does not take long before the union of Śiva and Śakti takes place. Do Japa once; do Japa according to rule, looking up to the Guru, and the effects of Japa of which we hear in the Tantra will prove to be true at every step Then you will understand that the Tantra is not mere trickery, or a false weaving out of words. What is wanted is the good Guru—Mantra capable of granting Siddhi, and application (Sādhana)

"The Tantra accepts the doctrine of rebirth It does not, however, acknowledge it as a mere matter of argument or reasoning, but like a geographical map, it makes clear the unending chain of existences of the Sādhaka. The Tantra has two divisions —the Dharma of Society (Samāja), and the Dharma of Spiritual Culture (Sādhana) According to the regulation of Samāja-Dharma, it acknowledges birth and caste But in Sādhana

Dharma there is no caste distinction, no Brāhmaṇa or Śūdra, no man or woman; distinctions between high and low follow success in Sādhana and Siddhi. We only find the question of fitness or worthiness (Adhikāra-tattva) in the Tantra. This fitness (Adhikāra) is discovered with reference to the Samskāras (tendencies) of past existences, that is why the Caṇḍāla Pūrnānanda is a Brāhmaṇa, and Kṛpāsiddha the Sādhaka is equal to Sarvānanda; that is why Rāmaprasāda of the Vaidya caste is fit to be honoured even by Brāhmanas The Tantra is to be studied with the aid of the teachings of the Guru, for its language is technical, and its exposition impossible with a mere grammatical knowledge of roots and inflections The Tantra is only a system of Śakti-Sādhana. There are rules in it whereby we may draw Śakti from all created things. There is nothing to be accepted or rejected in it Whatever is helpful for Sādhana is acceptable. This Sādhana is decided according to the fitness of the particular person (Adhikāri-anusāre). He must follow that for which he is fit or worthy. Śakti pervades all, and embraces all beings and all things—the inanimate and the moving, beasts and birds, men and women The unfolding of the powers (Śakti) enclosed within the body of the animal (Jīva) as well as the man is brought about only with the help of the tendencies within the body. The mode of Sādhana is ascertained with regard to these tendencies. The very meaning of Sādhana is unfolding, rousing up or awakening of power (Śakti). Thus the Śākta obtains power from all actions in the world The Sādhana of the Tantra is not to be measured by the little measuring-yard of the well-being or ill-being of your community or mine

" 'Let you understand, and I understand, O my mind !
Whether anyone else understands it or not.'

"The Tantra has no notion of some separate far-seeing God. It preaches no such doctrine in it as that God the Creator rules the Universe from heaven. In the eye of the Tantra the body of the Sādhaka is the Universe, the autokratos (Ātma-śakti) within the body is the desired (Iṣṭa), and the 'to be sought for' (Sādhya) Deity (Devatā) of the Sādhaka. The unfolding of

this self-power is to be brought about by self-realization (Ātma-darśana), which is to be achieved through Sādhana Whoever realizes his self attains to liberation (Mukti) . . . . The principles of the Tantra must be lectured on to the Bengali afresh If the Mahānirvāṇa Tantra as now translated is spread abroad, if the Bengali is once more desirous to hear, that attempt might well be undertaken

"Our land of Bengal used to be ruled by Tāntrik works such as the Śāradātilaka, Śāktānandatarangini, Prānatosini, Tantrasāra, etc Then the Mahānirvāna Tantra did not have so great an influence It seems to us that considering the form into which, as a result of English education and culture, the mind and intellect of the Bengali has been shaped, the Mahānirvāna is a proper Tantra for the time Rājā Rām Mohan Roy endeavoured to encourage regard for the Mahānirvāna Tantra because he understood this If the English translation of the Mahānirvāna Tantra is well received by the thoughtful public in Bengal, the study of the original Sanskrit work may gradually come into vogue This much hope we may entertain In fact, the English-educated Bengali community is without religion (Dharma) or action (Karma), and is devoid of the sense of nationality (Dharma), and caste The Mahānirvāna Tantra alone is fit for the country and the race at the present time. . . . An auspicious opportunity for the English-knowing public to understand the Tantra has arrived. It is a counsel of the Tantra itself that if you desire to renounce anything, renounce it only after a thorough acquaintance with it, if you desire to embrace anything new accept it only after a searching inquiry. The Tantra embodies the old religion (Dharma) of Bengal Even if it is to be cast away for good, that ought only to be done after it has been fully known. . . . Will not the Bengali receive with welcome such a full offering (Arghya) made from a foreign land?"

Whether (as the writer of this article and of the Introduction which follows contend) the doctrines and ritual of orthodox Hinduism are suitable for the India of to-day is a matter for its people to decide I have cited this highly interesting appeal to stand on ancient ways because, to use the language of a friend

of mine, and student of the Buddhist Tantra, it is "pleine de détails intéressants et révéle d'une facon trés claire l'état d'esprit des Bengalis—je crois que l'on pourrait méme dire des Hindous en général—et leur opinion intime touchant le Tantrisme."

Even if this statement be held to go too far, it has certainly a very wide application, and it is for this very reason that, in a study of the Indian religions, the Tantra is of such importance.

KONARAK
December 31, 1914 ARTHUR AVALON

INTRODUCTION

Vaidik and Tāntrik Systems of Spiritual Culture Compared

As the Vedas are the Word of Brahmā, so are the Tantras the Word of Śiva. Both are the Breath of the Supreme. It is not to be supposed that the Hindus look upon the Vedas or the Tantras in the same light as the Christians, Jews, and Muhammadans regard the Revelation on Mount Sinai, or the Koran. The Hindus have never said that the Godhead, having assumed a human form descended and revealed Divine knowledge in human language to His chosen; nor do they hold that God or one of His Angels wrote out the Divine Revelation, and then handed it over to His Rasool. The meaning of Hindu Revelation is different from that which is generally assumed. The Breath of the Supreme is pure Divine Ideation, from which is evolved the universe. Sitting on His Cosmic lotus throne, alone in the primeval darkness of immense space, Hiranyagarbha, the infant Brahmā, the progenitor of the manifested universe, knew not yet what He was nor what He had to do. Long years of meditation at length revealed to Him the Divine Law, which is Divine knowledge (Jñāna), thus enabling Him to evolve the universe. From Brahmā to the hosts of illuminated Ṛṣis all are Seers or revealers of the arcane (immutable knowledge), which, like, respiration, comes forth from the Brahman who is the Supreme at the dawn of evolution, and, like inspiration, is withdrawn into Its fathomless Unknowable depths on the eve of dissolution.

This eternal, immutable Jñāna (knowledge) is the Word of Brahmā or Śiva which is revealed to humanity in its language by the illumined and, therefore, unerring Seers, the Rsis. The Word is the Sound, the Spiritual Sound, which is the Vehicle of the manifested Divinity, the Saguṇa Brahman, and hence it is that the infallible, immutable Gnosis, the Vedas, is given the

same name as that which is given to the Divinity Himself—namely, Śabda-Brahman (the Sound-Brahman, or Immense Sound).

Such being Divine Revelation, the Tantra is to the human spirit what science is to its intellect The evolution of the human intellect, and the consequent mastery of man over phenomenal nature, depend upon the pursuit of scientific method, which reveals to man the secrets of objective nature, and thereby renders her subservient to his purposes Similarly, the Tantras have a science, a methodology, by the pursuit of which the human spirit can enter into the secret background of objective nature, free itself from the trammels of the senses and of their objects, and soar above them until, by gradual evolution, it raises itself into that plane of consciousness which is unalloyed bliss At length the embodied spirit (Jīva), after its long and tedious journey in eight millions of bodies from the mineral to the animal, and many thousands of births and re-births in the human vehicle, returns to That whence there is no journeying back again

It may here be asked, "Why are there the Tantras when the Vedas exist to point out to man his several paths to Dharma, Artha, Kāma, and Moksa,[1] the fourfold aspirations of humanity?" No such question arose for the thousands of years during which the Tāntrik method of spiritual culture was, as it is still, being followed by the Hindus, be they Śāktas, Śaivas, Vaisnavas, Sauras or Gānapatyas[2] The five classes of Hindu worshippers must be initiated according to the Tāntrik method, which has been directed to be followed even in the Vaisnavik scripture Śrīmad Bhāgavata (see Skandha XI, chap xxvii). All the Bīja Mantras,[3] excepting the Pranava (Om), are Tāntrik, and the

---

[1] See *Introduction to Tantra Śāstra*

(Dharma is the performance of meritorious acts for the enjoyment of happiness in Heaven

Artha is the acquisition of wealth and of whatever renders life happy here below

Kāma is desire and its fulfilment

Moksa is liberation or emancipation from birth and death —B K M)

[2] The five divisions of Hindu worshippers, worshipping as their Istadevatā, Śakti, Śiva, Visnu, the Sun and Ganeśa

[3] (Root-Mantras A particular Bīja Mantra is a particular sound-expression of a particular form of the Deity, so that a Bīja Mantra is not a combination of letters, but is the Divinity Itself—B K M)

greater part of the methodology is either Tāntrik or mixed—that is, Tāntrik mixed with Vaidik, pure Vaidik methods having long been, and rightly so, abandoned. Under these circumstances, the question, thus mooted, savours somewhat of scepticism and unbelief in the Hindu Dharma; at any rate, it does not lie in the mouth of a Hindu to put such a question. Be that as it may, since the question arises in these degenerate days, it is but meet that it should be answered.

The influence of time upon the constitution of man is a factor which must always be borne in mind in all considerations affecting his spiritual progress. The Hindu Śāstras hold that the ever-recurring four ages (yugas)[1] exert a mighty influence not only upon the human race, but upon everything in the universe. Men in the first or Satya Yuga had a very long life on earth; their average height was that of a giant; they were capable of undergoing very great physical and mental strain. They were truthful, honest, kind, compassionate, unavaricious, pure-hearted, and contented. Mendacity, theft, greed, lust, anger, vanity, jealousy, oppressiveness, and other faults were almost unknown to them. They were a race of sturdy, pure-minded humanity, for whom the method of spiritual culture was that promulgated in the Vedas. They had their passions under their control, which enabled them not only to undergo long Brahmacarya[2] and Tapas[3] in their youth, but to pass cheerfully through the most rigid ordeals incumbent upon a Vaidik neophyte. Their extraordinary physical and moral stamina enabled them to practise Dhāraṇā (concentration), Dhyāna (meditation), and Samādhi (union with the Brahman) for a great length of time. Their longevity favoured their protracted spiritual exercises according to the Vedas; and their indomitable will, unyielding fortitude, and strong physique permitted the performance of Yajñas[4] extending continuously over a period of twelve years or more. It was for the guidance

[1] See *Introduction to Tantra Śāstra.*
[2] Control of the sexual propensities and over whatever ministers to them
[3] Austerities. Endurance of the pairs of opposites, such as heat and cold, light and darkness, happiness and misery, pleasure and pain, etc
[4] Sacrifices, etc See *Introduction to Tantra Śāstra*

of men of such a constitution that the Vaidik method of spiritual self-culture existed Men of the next Yuga (Tretā) naturally deteriorated, but were still giants compared with the pigmies of the Kali (or last and present) yuga For them the pursuit of Vaidik methodology, though comparatively arduous, was yet still practicable. Then came the Dvāpara Yuga, when longevity declined by nine-tenths and stature by a half. Men began to fall considerably from the moral and spiritual eminence of the former two Yugas Lust, avarice, jealousy, greed, and all other expressions of the lower human nature appeared prominently on the scene, to degrade man from his high physical and moral throne It was then that Dharma[1] appreciably declined owing to man's incapacity to pursue and practise Vaidik methods. The great Rsis, who are ever solicitous of the weal of the human race, perceiving this inevitable decline, dived deep into the perennial ocean of eternal verities, which is the Vedas, and drew from out of them the Smrtis[2] as the methodology which to them seemed to be adapted to the altered circumstances of the times The Vedas fell into the shade, and in course of time there existed very few who could really unravel their mysteries. The Purānas were devised partly to preserve Vaidik teaching in the form of legends and myths, and partly to present a popular exposition of the cardinal truths of the Sanātana Dharma (Vaidik cult) to humanity such as it then was.

It must not be thought that the method of self-culture prescribed for humanity of the Satya Yuga was irksome and arduous to them It was, on the contrary, exactly such as to suit the people of those times in view of their longevity, and of their physical and moral strength But to the short-lived, debilitated, and morally debased men of the Kali Yuga the Vaidik methodology is a mountain-load which they have not the capacity to bear What is deemed irksome to us was but natural to them Let us imagine the fate of some weak Indian, were the dumb-bells with which Ram Murti, the modern Hercules, exercises, placed in his hands, and he were bidden to strengthen his muscles

[1] Religion, Morality See *Introduction to Tantra Śāstra*
[2] See *Introduction to Tantra Śāstra*

with them! Such an Indian must have instruments suited to his physique for his physical culture. Even so is the case with spiritual culture. How can people whose average age is about thirty or forty years devote two-thirds or more of it to Vaidik study and Vaidik practice of Karmakāṇḍa,[1] maintaining strict celibacy and undergoing great privations? They have neither the physical nor the moral strength necessary for it. And, even if it be supposed that they could do it in some fashion or other. how can they find the time sufficient to carry on the arduous duties of a Vaidik householder, then go to the jungles to prepare themselves for jñāna (knowledge), and finally, when ripe in divine wisdom, to assume the Sannyāsī's bowl?[2] This, indeed, is the Vaidik scheme of life It was suited to men of that fortunate time. As it is now impracticable by the average man, it has naturally fallen into disuse. Methods of self-culture based on the immutable Vaidik truths are, from time to time, either devised by Ṛṣis, such as the innumerable Vaidik Śākhās,[3] most of which are now defunct, or are promulgated by Avatāras,[4] or revealed by the Godhead in view of the times in which men live. The Vedas stand paramount for each one and all of them A method, therefore, which is essentially at variance with the Vaidik cardinal truths must be rejected as a man-made scheme, unworthy of acceptance.

Towards the eve of the third yuga (age) moral and spiritual degeneration overtook mankind, and it was then that the Divine Mother and the Divine Father revealed those Tantras which were suited to the constitution of the degenerate race of the men of the Kali Yuga.

The Divine Mother, the ambrosial milk of whose breast ever flows for the succour of Her children, thus addressed Her Lord :

---

[1] Sacrifices and other rites and ceremonies prescribed in the Vedas

[2] The mendicant ascetic of the fourth or last Vaidik Āśrama See *Introduction to Tantra Śāstra*

[3] Branches or recensions of the Vedas

[4] Descents of the Brahman: when on to the physical plane called "incarnations".

युगधर्मप्रभावेन स्वभावेन कलौ नराः ।
भविष्यन्त्यतिदुर्वृत्ता सर्वथा पापकारिण. ।
तेषामुपायं दीनेश कृपया कथय प्रभो ॥
आयुरारोग्यवर्च्चस्यं बलवीर्यविवर्धनम् ।
विद्यावुद्धिप्रदं नृणामप्रयत्नशुभंकरम् ॥
येन लोका भविष्यन्ति महाबलपराक्रमाः ।
शुद्धचित्ताः परहिता मातापित्रोः प्रियंकराः ॥
स्वदारनिष्ठाः पुरुषाः परस्त्रीषु पराङ्मुखाः ।
देवतागुरुभक्ताश्च पुत्रस्वजनपोषकाः ॥
ब्रह्मज्ञा ब्रह्मविद्याश्च ब्रह्मचिन्तनमानसाः ।
सिद्धचर्यं लोकयात्रायाः कथयस्व हिताय यत् ॥

Mahānirvāna First Ullāsa

"Under cyclic influence men will naturally become evil-minded and will be addicted to sinful acts. O saviour of the humble ! O Lord ! graciously tell me the means by which men may acquire long life, health, strength, vigour, and manliness; by which they may become learned and soundminded; by which they may get effortless welfare; by which they may become endowed with great strength and intrepidity; by which they may become pure-minded, benevolent, obedient to parents, faithful to their wives, averse to others' wives, lovers of God and of Guru, supporters of sons and relatives; by which men may become knowers of Brahman, learned in Brahmavidyā (the transcendental science), and thinkers on Brahman I pray Thee to tell me the means by which their welfare both here and hereafter may be secured "

The result of this prayer is the statement by Śiva of the Tāntrik methods of self-culture and of the rules of conduct to be pursued by Sādhakas (aspirants)

Here I may state parenthetically that esoteric Tantrism is as ancient as the Vedas.

ब्रह्म क्षत्रं पवते तेज इन्द्रिय सुरया सोमः सुत असुतो मदाय ।
शुक्रेण देव देवताः पिपृग्धि रसेनान्नं यजमानाय धेहि ॥

Śukla Yajrveda, Chap xix

"Oh, Deva Soma ! being strengthened and invigorated by Surā (wine), by thy pure spirit, please the Devas; give juicy food to the sacrificer and vigour to Brāhmanas and Ksattriyas."

अर्च्चन्त्यर्कं मदिरस्य पीतये ।

Rgveda

"Worshipping the sun before drinking madira (wine)."

येन स्त्रियमनुकृतं येनापामृषतं सुराम् ।

Mantra Brāhmaṇa

"By which women have been made enjoyable by men, and by which water has been transformed into wine (for the enjoyment of men)," etc.

सीतामादाय हस्तेन मधु मैरेयकं शुचि ॥
पाययामास काकुत्स्थः शचीमिव पुरन्दरः ॥
मांसानि च सुमृष्टानि फलानि विविधानि च ।
रामस्यभ्यवहारार्थं किंकरास्तूर्णमाहरन् ॥

Rāmayaṇa, Uttara Kānda (20-18-20)

"Like Indra in the case of (his wife) Śacī, Rāmacandra made Sītā drink purified honey-made wine. Servants brought for Rāmacandra meat and sweet fruits."

उभौ मध्वासवाल्याबुभौ चन्दनरूषितौ ।
स्रग्विणौ वरवस्त्रौ तु दिव्याभरणभूषितौ ॥
नैकरत्नविचित्रन्तु काञ्चनं महदासनम् ।
विविधास्तरणास्तीर्णं यत्रासातामरिन्दमौ ॥
अर्जुनोत्संगगौ पादौ केशवस्योपलक्षये ।
अर्जुनस्य च कृष्णाया सत्यायां च महात्मनः ॥

Mahābhārata, Udyoga Parva

"Arjuna and Śrī Kṛṣna drinking wine made from honey and being sweet-scented and garlanded, wearing splendid cloths and ornaments, sat on a golden throne studded with various jewels. I saw Śrī Kṛṣṇa's feet on Arjuna's lap, and Arjuna's feet on Draupadī and Satyabhāmā's lap."

It is only old wine in new jars which is presented by Śiva and Bhagavatī to men of the Kali Yuga. An exoteric aspect, however, suitable for the generality of folk was added to the already extant esoteric path, which only a few are competent to pursue.

It may be contended that Īśvara Himself, having incarnated towards the end of the Dvāpara Yuga for the salvation of mankind there was no need for the Tantras. But, in the first place, it must be understood that Īśvara, Hari, Śrī Kṛṣṇa, Ādyāśakti, and

Mahādeva are one and the same Supreme, only the vehicle in which the Supreme manifests Itself being different. The Tantras had already been revealed before the incarnation of Śrī Kṛṣṇa The worship of the Divinity as Mother, which is the principal characteristic of the Tantras, had prevailed long before the advent of Śrī Kṛṣṇa The Vraja Gopīs worshipped Kātyāyanī that they might gain Kanāi as their husband Rukmini, having paid homage to the Divine Mother, prayed. "O. Kātyāyanī ! O Mahamāyā ! O Mahāyoginī ! O Lady Paramount of all the Lords ! O Devī ! give me the son of Nanda-Gopa as my consort; I bow to Thee" (Śrīmad Bhāgavata, Sk X) Besides this, I have already drawn attention to the fact that the Śrīmad Bhāgavata prescribes the Tāntrik form of worship, and that all the Paurānik worships abound in Tāntrik Mantras To the mass Śrī Kṛṣṇa taught Karma Yoga by Himself performing various Yajñas;[1] to the cultured classes He gave the transcendental philosophy of the Vedas, which is also the rock upon which the Tantras are built; and to those who, having emancipated themselves from the thraldom of the world and its conventions, to the God-loving Gopīs, He imparted the highest mystery of Divine communion, which is likewise the highest mystery of Tāntrik worship. Śrī Kṛṣṇa perpetuated the Tāntrik methods of worship and yoga He did not set up a new method, nor did He revive the obsolete Vaidik system

Mankind in the Kali Yuga have, by the efflux of cyclic time, dwindled into pigmies, both physically and spiritually, though, by the law of evolution, their intellectual capacity has increased. But it is not through intellect alone that Spirit can march on in its career of spiritual progress A man, however, great in intellectual accomplishments, may yet be a child so far as his spiritual nature is concerned. To cultivate the spirit, it is necessary to withdraw to a considerable extent his mind from the senses and the brain, which are the instruments of intellectual culture The Kali Yuga dwarf finds himself a prey to the glamour of phenomena and the allurements of the senses Not having spiritual insight, he takes the unreal for the real, the evanescent

[1] Sacrifices, etc See *Introduction to Tantra Śāstra*

for the eternal, bondage for freedom, and identifying himself with the body and the lower mind, makes of himself, in spite of his intellectual acumen, in spite even of his Upanisadik, Vedāntik, and philosophic lore, a being who, so far as spirituality is concerned, is not far above the animal kingdom Not having the strength nor the longevity to pursue the arduous Vaidik spiritual training, man would find himself in a very precarious state, and the Divine Scheme of spiritual evolution would be frustrated, had not provision suitable to the times, been made for his salvation. The Divine Mother, Ādyāśakti, in Her unbounded compassion for Her children and in concert with the Divine Father, Mahādeva, therefore, revealed the Āgamas and the Nigamas[1] for the salvation of humanity. These Āgamas and Nigamas are known as Tantra.

There may be souls, few and far between, who having, after ages of self-culture, been born in the present Kali Yuga with a goodly stock of spiritual training, are fitted to continue their evolution according to the Vaidik methods But the vast vessel of humanity as a mass would be rudderless to pass safely through the ocean of the world were it not for the Tantra which is revealed towards the dawn of every Kali Yuga The Tāntrik methodology of spiritual self-culture has been followed and practised these thousands of years, and the country, from end to end, is permeated with it. But it is to be deplored that, owing to English education, which has given a great impetus to intellectual culture, and has brought philosophy within the reach of all, the aspirations of many who are spiritually-minded far exceed their spiritual capacity. Aspiring thus to what they do not deserve, they become, oftener than not, disappointed and dejected.

The great merit of the Tantra is its all-comprehensiveness. Humanity, in each of its phases and conditions, has been provided with a system of culture suited to the nature and capacity of each individual. The milk of compassion of Jagadambā, the Divine Mother, flows perpetually and equally to every one of Her children, that they may drink of it and, acquiring thereby spiritual strength, may return to Her loving lap. She does not

[1] As to the technical meaning of these terms, see *Introduction to Tantra Sāstra*

exact from Her weak and short-lived children of the Kali Yuga long and trying Brahmacarya[1] and austerity to show them the way to Her Lotus Feet. Enervating is the influence of the Kali Yuga, but, in inverse ratio, high is the potency of the medicament She has prescribed for Her children. The low and the high, all are equally taken care of, and, for all, the path has been made smooth and straight.

The doctrine of the Tantras, whilst recognizing Sāmkhya-Patañjala, is Vedāntik Advaitavāda It reconciles duality (Dvaita) with unity (Advaita), the heaven into which the wandering ego will at last find its eternal rest after it has worked out its Karma. The Advaita philosophy and the method of self-culture founded upon it, have their origin in the Vedas. It has, in modern times, been expounded by Śrīmad Śankarācārya; at any rate, its interpretation by Śankarācārya has obtained firm hold in many men's minds, and is regarded by them as infallible. There is another interpretation of Advaitism by Rāmānuja, which has also a large following in many parts of India Both Śankara and Rāmānuja are human expounders of the Vaidik law, and both are great souls of the Kali Yuga, but not Rsis. Śankara's transcendental philosophy advocates knowledge (jñāna) Rāmānuja's Vedāntism champions devotion (bhakti) as the means to salvation. But both agree in having a pessimistic standpoint. The world, they maintain, has nothing in it which may help a man's spiritual progress It is darkness, misery, and the arch-enemy, which, by heavy chains, binds down man The aspirant to spiritual culture must shun it as he would the python who might strangle him. All the faculties of the brain-mind have to be brought into requisition to combat the world, both subjective and objective, and thus to free the aspirant from the coils of the enemy. By elaborate processes of discrimination (viveka) the world must be negatived; and renunciation of everything appertaining to it crowns the efforts of the aspirant to knowledge (jñāna). Even if the world were really what it is dismally painted to be, how many among all its millions can fight such a battle and emerge as the conqueror? Such a system of

[1] See *ante*

spiritual culture is bound to fail, and to render religion an impossibility for the mass of the people. They, no doubt, have been provided with an elementary system of religion, but the root-idea is there, and fighting nature out is the watchword everywhere. This impotent militant spirit has wrought havoc in the Hindu mind, and rendered it a slave to the very world which it has been taught to vanquish. There have, certainly, been great souls who, after a culture extending over many births and rebirths, have at last succeeded in attaining the spiritual heights. But such souls are but few among many millions "Sarvam khalvidam Brahma" (Verily all this is Brahman) is the saying of the Veda and Vedānta. The neophyte who had been taught to hate the world as Kākabisṭhā (excrement of the crow), at length, and after ages of Sādhana, finds it to be nothing but Brahman. The Kākabisṭhā then reveals itself to him in all the glory of Divine effulgence.

The Tantras prescribe a very different method of self-culture. Here the Great God (Mahā Deva) Himself is the expounder of the Law—that is, the Divine knowledge—which He revealed at the dawn of creation in His aspect as Brahmā

"The hall of sorrow," "the vale of tears," "the hall of torments," and other such names by which schools of transcendental philosophy disparage the world, have no place in the Tantra. The Tantra is the Breath of Divinity, and the world is evolved from that Breath. The Divine Mother (call Her Father or Father-Mother as you choose) is in every molecule, in every atom, in all things which constitute the world In fact, She is the causeless Cause of whatever is; She is the manifested Brahman. The world is the playground (Līlaksetra) of the All-blissful Ānandamayī The world is neither an illusion nor a non-reality; nor is it under the government of the Ruler of Hell, whose autocratic tyranny drives sensible men first to raise the standard of revolt, and then, when they find no King great enough to drive the tyrant off, sends them in a stampede to the unknown and unknowable kingdom of an Abstraction, which is absolute existence, absolute knowledge, and absolute bliss But, to their misfortune and discomfiture, they come to realize

that the ramparts and battlements and fortifications of the kingdom of the supposed Arch devil are impregnable, that, as far as their imagination can extend, his empire also extends; and that their own selves—that is, their minds and whatever constitutes their individual selves--is of the same material as that with which the alleged nefarious world is constituted. Having learnt this sad truth at last, many Sādhakas of other schools fall precipitately from the height of their hopes and aspirations. Discomfited, dejected, and crestfallen, they can neither seek the supreme object of life (Paramārtha) nor reconcile themselves to the world, in which they have to live not only during their present lives but in many lives yet to come This dismal philosophy is not merely the heirloom of Sādhakas. It has been almost indelibly impressed upon the consciousness of the ordinary run of men, with the result that the Hindus are in general pessimists and fatalists in high degree

The Tāntrik Sādhaka, by his method of worship, is led from the outset to feel, and then by higher processes of self-culture to realize, the All-blissful Mother in the universe—nay, to regard the universe as the Mother Herself Every man and every woman is to him the Mother Herself, every living object is to him an object of obeisance. His thought and conduct are made to flow in that all-loving and all-reverencing channel Training his mind thus, the Sādhaka, far from finding the world to be a vale of tears, of sorrow, and of suffering, views it as the very Kashmir of subjective and objective beauty. Every man and woman—nay, all living things—are glowing with Divinity This state of mind not only quenches the thirst of his lower nature, but spiritualizes its animal tendencies; not only does it buoy him up with fresh energy to pursue the Path, but he attains liberation (Mukti), eating the sweet fruit of the world, of which the Sādhakas of other schools are deprived. On the other hand, the man of the world who professes Tāntrism has every faith in the reality of the world To him it is not an illusion nor an evil, and therefore he exerts his utmost to make it the happy lap of the Mother, which it really is

The Tāntrik Path, as I have already said, is smooth and straight. It is fitted to the constitution of the Kali Yuga man The method of Tāntrik self-culture has the supreme merit of accomplishing within a short time what other methods can hardly accomplish within a life. This is testified to by numberless adepts, ancient and modern. And it is for this that Paurāṇiks have largely drawn upon it. It is also said that Śaṅkarācārya's Yoga system owes much to Tāntrism The Mahāyāna Buddhistic system is saturated with it Nāgārjuna, the great Buddhistic Arhat, who flourished about seven hundred years ago, was a great Tāntrik yogī and alchemist, whose Bauddha-Tāntrik works are the authority of Northern Buddhism.

The Tantra is non-sectarian. It provides methods of self-culture to all schools of Sādhakas, be they Śāktas, Śaivas, Sauras, Gānapatyas, or Vaisnavas, and holds that the Sādhana of the Divine, as the All-blissful Mother, is the easiest and straightest Path.

The Tantra is the only Divine Revelation which throws open the gates of arcane nature to those who have the courage to peer into it. Man, in his onward Path, must dive deep into nature's heart to discover what he, and the universe of which he is a component part, is. The method of spiritual self-culture leads him, step by step, to an acquaintance with nature's supersensuous beings, high and low, and teaches him how to utilize the services of the high, and to ward off the evil influences of the low. This knowledge is of essential importance to the sojourner on the Path; for the evil spirits throw every manner of obstacles to impede his march and encompass his ruin; whereas the good spirits would gladly help him on if he but knew how to obtain their help. Woe to the aspirer who, having made the acquaintance of the lower spirits, abandons his true end and aim and utilizes their service for unlawful worldly purposes. Such are the black magicians whose lot is miserable both here and hereafter.

Self-culture, according to the Tāntrik method, develops the Will and endows the Sādhaka with some lower powers (Siddhis) within a comparatively short time. Those who are charmed with those powers and are tempted to use them are like to share

the same fate with the black magicians. The end and aim of high Tāntrik Sādhana is the realization of the Advita Tattva—the attainment of Kaivalya Mukti;[1] and it is to this end that the true Sādhaka consecrates not only his present life, but a succession of lives extending over many ages By intense Sādhana[2] he has first to free himself from the chain of Karma,[3] which fastens him down to the three Lokas, Bhūh, Bhūvah, and Svah[4] When past this triad of the Karmik chain, his onward progress continues until he can "pierce through" the Spiritual Sun (the manifested Brahman), and merge himself with the Supreme. There must, indeed, be very few, even throughout countless periods of time, who have attained this liberation (Mukti) upon earth. But Sādhakas who devotedly and perseveringly pursue the path become Devas, Lords of Manvantaras,[5] Lokapālas (planetary Lords), and Dikpālas (Lords of space), and the like, and rise higher and higher until their work is ended. There are others who, refusing liberation, come down from time to time as Saviours of mankind.

The investigations of the Tāntrik into the inner temple of nature reveal to him many secrets both of an objective and subjective nature, including those of the human mechanism. It is thus that he is a theurgist and thaumaturgist, alchemist, herbalist, metallurgist, physician, astrologer, and astronomer The Tāntrik's alchemy crossed the ocean and reached Europe; his chemistry discovered ages ago many truths, some of which have dawned upon European scientists within but recent times. He was the first in the world to use mercury, snake poison, and the metals as medicine His system of medicine has superseded that of the Āyurveda His science of Breath is still a mystery to the Europeans Last, though not the least, there is what may be called his science of psycho-physical culture, which renders the physical body obedient to the will, and thus by certain postures not only enables him to ward off and cure diseases, but to control

[1] Union with the Brahman
[2] Practise See *Introduction to Tantra Śāstra*
[3] See *Introduction to Tantra Śāstra*
[4] The three worlds — Earth, the atmospheric and celestial planes
[5] A period of time See *Introduction to Tantra Śāstra*

the mind. The Tantra, in fine, is from its very nature an Encyclopaedic science. It is practical, and has no concern with wordy warfare. It lights the torch and shows the way, step by step, until the sojourner comes to the end of his journey, realizing the universe in the Brahman and the Brahman in the universe So has it been said:

अन्यान्यशास्त्रेषु विनोदमात्रं न तेषु किंचिद्भुवि दृष्टमस्ति ।
चिकित्सितज्यौतिषतन्त्रवादाः पदे पदे प्रत्ययमावहन्ति ॥

"All other Śāstras are merely entertaining; they can show nothing on earth. But the medical science, astrology, and Tantra prove themselves at every step."

Śakti

In the Sanskrit language the word Śakti is feminine. It must not, therefore, be supposed that that which is denoted by it is feminine. There is no word in the English language which conveys the exact meaning of the word Śakti as it is used in the Hindu Spiritual Science It is neither force nor energy of physical science. The word Power may be used to designate it.

Power or Śakti is the root of all existence. It is from Śakti that universes are evolved; it is by Śakti that they are sustained; and it is into Śakti that they are finally resolved. It is the same as Parabrahman. Parabrahman is Existence (Sat), Consciousness (Cit), and Bliss (Ānanda). By Śakti is denoted exactly these three aspects in the One without a second. Cit is the Power, and the two other aspects go along with it; for without consciousness there would be neither existence nor happiness. Śakti, then, is essentially absolute Satcitānanda.

Within, so to say, the womb of Śakti, is Māyā or Prakṛti, the matrix of the universe which, during cosmic inaction or Mahāpralaya is potential and latent, even as fire is latent within wood. Māyā or Prakṛti is not a non-reality, nor a state of equilibrium of certain things; nor is it a something-nothing, something little (yatkiñcit), an idea (bhāva). It is as immutable and permanent as the triple aspects already mentioned. It enfolds, to use chemical phraseology, a triad of Guṇas or Reals

which, mutating and combining, make up the appearance of the ever-changing world, and which, in Mahāpralaya, are withdrawn within the bosom from whence they emerged Māyā or Prakrti it must be understood, is ever in association with Cit, be it in Mahāpralaya or in evolution; for there is only One without a second, and Prakrti must be an inseparable part or power of It. Parabrahman thus has a quadruple aspect, and is symbolized in the Tantra by a grain of gram (Canaka) As a grain of gram is a bi-valvular unity,[1] enveloped by an outer skin, so is Śakti a Unity having the characteristic of a duality when viewed through the veil of Prakrti This duality is neither Jīva nor Ātmā, nor matter and spirit, but a polarity From the fathomless womb of Parabrahman or Śakti is evolved the universe, and into that womb it is withdrawn when the hour for final dissolution strikes. Śakti is, therefore, both centrifugal and centripetal Power. It is male-female, and therefore expressed by the word Brahman, in the neuter gender

The notion seems to prevail that what the Tāntriks posit by Śakti is dead matter, Prakrti Nothing can be farther from this unwarrantable conclusion. Śakti, as that which is potential, is much more expressive than Brahman considered as something neutral Prakrti, the matrix of the universe of names and forms, is the veil through which alone it is possible to approach the Sat-cit-ānanda Brahman by the human consciousness It is the destiny of human consciousness, which is relative, to merge itself into the one true Consciousness, which is absolute, and thus to fulfil the end and aim of life The Tantra, therefore, along with all other spiritual sciences, worships the Absolute through that in which It is manifested

The expression "Veil of Prakrti" is, however, not an appropriate one It is borrowed from the Theosophical literature. Cit or Śakti is self-manifesting But immutable, undifferentiated Prakrti is the only ground in which it can manifest itself so as to be cognizable to the self, be it of man or of Devatā Prakrti, therefore, is not a "Veil," but, on the other hand, is Śakti itself

[1] A grain of gram contains within one enfolding sheath two halves

in Evolution When the first hour strikes for the commencement of the cosmic play (Jagat Līlā), Prakṛti becomes the Conscious Śakti, the Unmanifested Manifest, the First Cause, the Supreme Power, the Sun of all suns, from which universes are to evolve. It is the Kārana Deha (causal body) of Cit-śakti. It is impersonal, all-pervading, immutable, and Cit itself. It is the God of all Gods, the object of the highest form of human worship—nay, the object of the worship of all the Gods, including Brahmā, Visnu, and Maheśvara It is symbolized in the Tantra by a Bindu or dot (.), and expressed in human language by the word "Cinghana"[1] (चिद्घन).

Bindu or Śakti is neither male nor female, but partakes of the characteristics of both In its Advaita, or non-dual nature, is a dual characteristic, a polarity, as I have already said, which may be expressed by the terms "positive" and "negative," and which is denominated in the Tantra by Śiva and Śakti; pum (male), and strī (female); Sun and Moon; the male principle being Śiva, and the female principle being Śakti or Mahākālī; Mahākāla (Śrī Kṛsna) is as much Śakti as Mahākāli, the one being the female, and the other the male aspect of the selfsame Śakti

The Tantra is, therefore, all-comprehensive and non-sectarian. It enjoins the worship of Śakti—that without which nothing can live and move and have its being. The worship of Viṣṇu is as much a part of it as is the worship of Kālī, although the worship of the latter is held to be comparatively easy, and more suited to the present race of men for reasons which I shall have occasion to state later.

It must not be thought that, although Prakṛti becomes conscious Śakti in manifestation, it is in any of its forms the ultimate object of worship. Worship, however, implies a duality. And although essentially the worshipper and the worshipped are the same—and it is the realization of this Unity which is the end and aim of worship—yet Śakti in manifestation cannot but be the object of worship so long as the Ego has its individuality,

---

[1] That is, a thickened mass of cit or consciousness

which is made of the stuff of Prakrti. It is, therefore, that in spiritual culture the Tantra postulates two Śaktis: Vācaka Śakti is manifested Cit in Prakṛti, and Vācya Śakti is Cit itself, which is the goal to be attained. It is by the realization of Vācaka Śakti that the Vācya Śakti can be attained. The Vācya Śakti is formless, and cannot, therefore, be the object of any form of Upāsanā (worship) or yoga practice.

The manifested Śakti is the Power which is the object of adoration, prayer, and praise. So long as the human Soul remains such, it cannot go beyond. But when the Soul—that is, the causal body or Kārana Śarīra—is cast off, the duality for ever disappears, and the self is merged into that which is Śakti in itself

By whatever name it may be, whether Krsna, Visnu, Śiva, Kālī, Durgā, Ganapati, or Sūrya, It is the manifested Śakti, the Saguna Brahman. But there are certain sects of worshippers who assign an inferior position to Śakti, and regard it as a female power only, subordinate to the God they worship. That the God they worship is Śakti as well is ignored by them. In this they take an anthropomorphic view of the Supreme, who according them, is male (Śaktimān), and Śakti (his Consort) is his inferior, like some conceptions of an Oriental wife. The Tantra repudiates this view, and regards both Śaktimān and Śakti as the male and female aspects of the one Śakti. Where would be Visṇu or Kṛsṇa without Śakti (Power)? Bereft of Śakti, the Vehicle, designated as Krsna or Visnu, and all other Vehicles from the highest God to the lowest atom, would be but a dead inert mass It is Śakti which is life, intelligence, and consciousness. No state of existence can be superior to it. Both these aspects of Śakti are inseparable, and the one is not inferior to the other, any more than the negative pole of electricity can be considered to be subordinate to the positive. Hence it is that all the Gods are associated with Goddesses, hence it is that Rāma has his Sītā, Krsṇa has his Rādhā, and Mahākāla is accompanied by Mahākālī.

It is Śakti (Power) which creates, Śakti which sustains, and Śakti which withdraws into Her fathomless womb innumerable

worlds in infinite space Indeed, She is space itself, and every being therein.

Physical science is acquainted with one of Her physical powers, and that by its abnormal manifestations only; for the nature of electric force is unknown to the scientist. Science used to distinguish force and matter as two different things; but the trend of scientific thought seems to have undergone in this respect a revolution. The theory is now put forward that matter is a modification of force. Spiritual science holds exactly a similar view, but on a very broad line of thought, and maintains that from Śakti (Power) everything emanates, first in the spiritual, then in the celestial, and then in the terrestrial Cosmogenesis.

It is peculiar to the Universal Mother that, unlike human and animal mothers, She devours and then disgorges Her offspring. Seated in the lotus forest, which floats in the water of space, She is perpetually devouring and disgorging the Elephant (the Cosmos). When She disgorges and nourishes She is the most beautiful of the beautiful; Her beauty enchants even the Gods; She is then Bhuvaneśvarī and Bhuvanamohinī. It is the descent of Spirit into matter. When She devours Her offspring with Her thousand mighty jaws, She is Mahākālī; Her transcendental beauty is realizable only by the wise and the devotee. Westerners and Hindus demoralized by Western civilization have the profanation to call this Her aspect as ugly and terrible. Yes, She is terrible to the earth-bound soul. But to the pilgrim on the path of return—the path of Nivṛtti—the Majesty of Her beauty and the message of peace and comfort in Her right hand are ineffable It was this stupendous Majesty which the Lord Śrī Kṛṣṇa (who is the same as Kālī) exhibited to His dear disciple Arjuna, when the latter entreated Him to appear before him in His godly form Arjuna had entreated Him thus: "O Yogī, how should I contemplate Thee so as to know Thee ? O Bhagavān ! in what object should I contemplate Thee ?" The Lord then enumerated some of His Vibhūtis (distinguishing qualities) which yet could not satisfy the disciple; for they were too abstract for contemplation and devotion. The Bhakta (devotee) must have something tangible to fix his mind upon. Therefore he

exhorted the best of Purusas to show him his Divine Rūpa (Form). Endowing him with spiritual vision, the Lord showed him the Rūpa with which he had to commune Śaṅkarācārya, in his commentary, describes this Rūpa as endowed with Knowledge (jñāna), Godly Qualities (aiśvarya), Śakti, Strength, Virility (vīrya), and Effulgence (tejas). O Sādhaka of the Vaisnava school ! is this Rūpa ugly and hideous ? O devotee ! do not be deluded by the glamour of earthly beauty; feast your spiritual eye with the Majesty of Divine grandeur and beauty

She is Māyā, because Māyā is a part of Her nature; She is Avidyā because She binds, She is Mahāmāyā because She dominates Māyā, She is Vidyā because She holds the torch which illumines the Path of return, She is Mahāvidyā because She is the Mother in whose sweet and soothing bosom the wayworn pilgrim finds his eternal rest

The Divine Mother is thus the cause both of bondage as well as of liberation. She is in all things, and all things are in Her. She is consciousness, She is intelligence, She is sleep; She is wakefulness, She is hunger; She is thirst; She is shadow: She is substance; She is power, She is impotence, She is mercy; She is compassion; She is bashfulness, She is peace, She is esteem: She is beauty, She is ugliness, She is prosperity, She is adversity; She is memory: She is truth, She is falsehood, She is good, She is evil, She is avarice; She is contentment; She is mother; She is error; She is rectitude, She is illusion: She is reality; She is the power of the senses· She is ignorance; She is knowledge, She is the mysterious dispenser of a double force, from one of which surges forth the universe, and the other it is which withdraws it, She is the tide and ebb, the inspiration and respiration, the diastole and systole of the universe Both centrifugal and centripetal forces are in Her The Human Ego has the privilege to choose either of these spiritual forces to work out its destiny: by the one it is thrown into the eddy of Pravrtti (desire), to be whirled round and round until the great dissolution (Mahāpralaya); the other girts it up with that power and energy which will enable it to strike through the eddy and reach the serene centre of the Mother's bosom.

The three aspects of Śakti, which constitute the Trinity of the Hindus, are Volition (icchāśakti), Administration (kṛyāśakti), and Cognition (jñānaśakti). These are the three Powers which direct the evolution, the sustentation, and the involution of the Universe. The Nirvāṇa Tantra says: "In the region of Truth, the Formless and Resplendent Pervader of the universe, casting off the covering of Māyā, became divided into two. The idea of creation arises from the division of Śiva and Śakti, O Pārvati ! First of all was born the son named Brahmā. Said Kāukā· Hear me, O son ! O Hero ! take care to marry. Hearing this, Brahmā then said: There is no Mother other than Thee; O beautiful One, give me a Śakti (wife). Hearing this, the Mother of the universe, from Her own body, gave him a charming wife, who is the second Mahāvidyā, the great Power named Sāvitrī. Associate thyself with Her, and publish the Veda (Divine Knowledge), and become the Creator of the universe with ease The second son born was Viṣṇu vehicled by Sattva guna. Said Kālikā: Hear me, O Son ! O Hero ! take care to marry. Said Visṇu: Thy sight renders man passionless. O Mother, O Consort of Śiva ! How can I marry unless Thou givest me a fair maiden for wife ? The Mother, from Her own body, gave him a wife. O Goddess ! She is the Vaiṣnavī Mahāvidyā, Śrīvidyā With her help Visṇu sustains the universe. The third son begotten was the great Yogī Sadāśiva. Seeing him Mahākālī beamed with joy. O Son, great Yogī ? give heed to what I say. Who is there a male like thee, and who is there a female like me ? Therefore, O Śiva ! forthwith marry me Sadāśiva said: O Mother ! Thou hast verily said the truth; there is none who charms like Thee. There is no Purusa like myself But I cannot marry Thee in Thy present body. If Thou art kind to me, change Thy body. Instantaneously Mahākālī gave him Bhuvaneśvarī."

The Kubjika Tantra says. "Brahmāṇī creates, surely not Brahmā, therefore Brahmā is but a Preta,"[1] and so on with regard

[1] Literally a disembodied spirit before the performance of the obsequial rites Here used in the sense of an inert corpse, for He can do nothing without the vivifying influence of Śakti

to Visnu and Śiva. Brahmā, Visnu, and Śiva are quite powerless to discharge their respective functions without Śakti or Power.

The Devībhāgavata (Skandha III Cha vi) relates that Brahmā having asked Ādyāśakti as to whether She was male or female, the Divine Mother thus explained Herself:

सदैकत्वं न भेदोऽस्ति सर्वदैव ममास्य च ।
योऽसौ साहमहं योऽसौ भेदोऽस्ति मतिविभ्रमात् ॥
आवयोरन्तर सूक्ष्म यो वेद मतिमान् हि सः ।
विमुक्तः स तु संसारान्मुच्यते नात्र संशयः ॥
एकमेवाद्वितीयं वै ब्रह्म नित्य सनातनम् ।
द्वैतभावं पुनर्याति काल उत्पित्सुसंज्ञके ॥
यथा दीपस्तथोपाधेर्योगात् सजायते द्विधा ।
छायेवादर्शमध्ये वा प्रतिविम्वं तथावयोः ॥
भेद उत्पत्तिकाले वै सर्गार्थं प्रभवत्यज ।
दृश्यादृश्यविभेदोऽयं द्वैविध्ये सति सर्वया ॥
नाहं स्त्री न पुमांश्चाहं न क्लीवं सर्वसक्षये ।
सर्गे सति विभेदः स्यात् कल्पितोऽयं धिया पुन. ॥

"That Male (Purusa) and Myself are ever the same There is no difference between Him and Me The Purusa is what I am; I am what the Purusa is. Difference arises only from ignorance. He who is intelligent and is free from the bondage of the world can know our subtle difference; there is no doubt about this. The one without a second, perennial Brahman becomes dual at the time of creation As a single lamp becomes dual by difference of Upādhi (condition), as a single face becomes dual in the form of an image in a mirror, as a single body appears in dual form with its shadow, even so our images are many owing to the difference of minds (which are made up of Māyā) O Aja (unborn), for the purpose of creation the difference arises at the time of creation. It is only the difference between the seen and the unseen At the time of final dissolution I am neither male nor female nor neuter. The difference (male and female) is imagined only at the time of creation"

To form a concept of the Godhead one worships, the idea of Śakti or Power is for the devotee a surer guide than the nebulous idea of Ātmā (spirit). It is very hard for those who have no faith in Śakti to trace the "one without a second" through the physical

to the spiritual plane of existence, there being no appreciable link to chain the planes together. But a worshipper of Śakti need contend with no such difficulty. In all the planes of existence he finds the one power all-pervading It is therefore laid down in the Tantras :

शक्तिज्ञानं विना देवि मुक्तिः हास्याय कल्पते ।

"O Devī ! without a knowledge of Śakti, Mukti (liberation) is mere mockery."[1]

THE SOUNDLESS SOUND

The second bell of cosmic evolution tolls. A flutter, a vibration thrills the triple Guṇas in the womb of Śakti. Rajas, the active guṇa, after its long Pralayik slumber,[2] receives an impulse towards awaking. Immediately as its eyes open a bifurcation takes place in Śakti, resulting in what all religions designate the Verbum, the Śabdabrahman—the immense, all-pervasive, all-comprehensive, unbroken, undifferentiated Sound Spiritual. One aspect of Śabdabrahman is Nāda, and another aspect is Bindu, As Nāda She is the Mother, and as Bindu He is the Father, of the universe. They are an inseparable twain, ever in association in cosmic evolution Śabdabrahman is the God, the Lord, the Mother, the Word, the object of worship of all sentient beings.

The first manifestation of Śakti in the Spiritual plane is "Sound," which is undifferentiated intelligent Ākāśa,[3] the Cidākāśa[4] of philosophy, the Saguṇa Brahman of religion

This Sound, the causeless cause of manifold universes, must not be confused with the sound with which we are familiar, and which we have been taught to regard as the result of vibrations in molecules of matter. It is not the Kāryākāśa or atomic Ākāśa of philosophy, which is integrated and limited and evolved from Tāmasik Ahankāra.[5] Nor is it a quality of such Ākāśa. It is

[1] That is, without such knowledge liberation cannot be attained

[2] That is, slumber during dissolution (pralaya).

[3] "Ether," the quality of which is sound, but, as hereafter explained, not the ether of the elements (mahābhūta)

[4] Literally, "ether consciousness," which is explained, *post*.

[5] Ahankāra or egoity is threefold, according as one or other of the gunas of Prakṛti predominate in it Tāmasika Ahankāra is therefore that form of this tattva in which the inert Tamas guna predominates

Cit Śakti vehicled by undifferentiated Prakrti—the manifested Godhead, uncreate, unborn, and eternal Śabdabrahman is consciousness and intelligence, both cosmic and individual It is the dual Śakti in unity, inseparately associated, though functioning in different ways

Duality in unity is the root principle of the Tantra This duality may, for want of a better expression, be called a "polarity" The Vaisnavas have adopted this idea in their Krsna and Rādhā, Hari and Laksmī. The Hindu Śāstras hold that the universe has been evolved from the One—"without a second"—Cause, and that that Cause is both immanent and transcendent The microcosm is in miniature what the macrocosm is Evolution proceeds from the subtle to the gross We find in the great physical force a duality of poles, which when brought in mutual contact produces a magnetic current In the realms of atoms and molecules the same force has the aspects of attraction and repulsion which make the existence of material objects possible In living mechanisms the heart and the lungs are worked by a dual force which draws in and throws off blood and air, which render organized life possible. The fluid space of the earth is dominated by a similar dual force, which rhythmically causes both ebb and tide We thus find that what little we know of force on the physical plane gives countenance to the theory of duality in unity

But the most extraordinary fact is the duality of all organized structures Take, for instance, the structure of man It is a duplex structure "Man is not formed," to quote the learned author of "The Mechanism of Man," "as one whole, but of two distinct halves joined together He has two sets of bones, muscles and nerves, and two brains True there is but one liver, stomach, and intestine This at first sight seems to be in conflict with the theory But further examination shows the internal structure to be substantially the same as the external frame, the only difference being that the position is reversed, and instead of the point of junction being side by side, as with the framework of bone and its appendant muscles, it is, from the necessity of its position within the body and the requirement of but one heart,

one liver, etc., only a junction of two halves before and behind. Tracing these internal parts from their point of union with the external frame at the neck, it will be seen at once that one-half of the whole springs from one side of the body, and the other half from the other side, and that they unite at a central line throughout, precisely as the two halves of the external frame are united. . . . Looking beyond the human body, it will be seen that all organized beings are built after the same fashion It will be found, on close inspection, that all other animals are so made So likewise are all vegetables. Every leaf is duplex; so is every part of a flower. All organized beings are, in truth, formed of two halves joined together at a central line. Nothing organized is structured as *one whole*."[1]

This duality in unity in all organized structures is, as is pointed out by the learned author above quoted, due to the fact that two parents are required for the production of every organized being, and that each parent contributes a germ, by the junction of which the duplex structure is formed The human mind, also, has a dual nature—it is swayed as much by sentiments as by reason. Taking all these facts into consideration, it will not be wrong to infer that the Cause from which these effects are produced is a dual unity. The Tantra, however, postulates this as a fact, and builds up its Science upon it

The Nāda aspect of Śabdabrahman is Kula-kuṇḍalinī Kula means the female organ of generation (*yoni*) In the Bhagavadgītā (xiv. 3), Lord Śrī Krsna, as the male power says

मम योनिर्महद्ब्रह्म तस्मिन् गर्भं दधाम्यहम् ।
संभवः सर्वभूताना ततो भवति भारत ॥

"My womb is the great Eternal; in that I place the seed, thence cometh the birth of all beings, O Bhārata"

According to the Mahānirvāna Tantra, Kula means Jīva, Prakṛti, Dik, Kāla, and the five mahābhūtas (sensibles) taken together Now, all these taken together constitute the intelligent and material cause of the universe, which is the same as Yoni As Kuṇḍala means the Coil (of the serpent), Kulakundalinī

[1] "The Mechanism of Man," by E W Cox, vol 1

means the Spiritual Power (the cosmic Mother) who Creates the universe of names and forms and coils up round it. She is Cit or consciousness vehicled by Prakrti. She is Sound, because the first manifestation of Prakrti is sound, which is withal Jñāna (knowledge) and Light Spiritual. She is the One Breath, One Life She is universal Consciousness, all-pervading, not limited by time and space. She clothes herself with Prakrti when the hour for creation arrives. Essentially She is not different from the male aspect of Śabdabrahman, as both the aspects are indissolubly associated. She is the Parāprakrti or Supreme Power of Brahman From Her is sprung the universe, from Mahat[1] to the atom, and the universe is under Her control She is Ādyā—the First Cause, She is all knowledge; and Brahmā, Visnu, and Śiva have their being in Her. She knows the universe, but none know Her. She is the embodiment of all Power; She is subtle; She is gross; She is manifested; She is unmanifested; She is formless, and yet with form

From the Sound Spiritual proceed two lines of Evolution. The first line is by Sadriśa parināma—that is, the resolution of like to like—and consists of three female Powers and their male Counterparts in the following order:

Raudrī (*f*)	—Rudra (*m*)	—fire	—Tamas	—Power of Cognition.
Jyeṣṭhā (*f*)	—Brahmā (*m*)	—Moon	—Rajas	—Power of Volition.
Vāmā (*f*)	—Visnu (*m*)	—Sun	—Sattva	—Power of Causation (action)

These three male and female Powers are the first triplication of the One Śabdabrahman, possessing within itself the three Powers of Volition, Causation, and Cognition; the three gunas, Sattva, Rajas, and Tamas; and Its duplex Constitution. This line of creation is called Sound Creation (Śabdasṛṣṭi).

The second line of evolution is called Form-creation (Arthasṛṣṭi) It is subdivided into two The first subdivision embraces the Lords, and the second the Tattvas[2] These are the

[1] The Tattva also called Buddhi

[2] Buddhi and other derivatives of Prakrti

Lords of our universe, having Paraśiva as their Overlord There are seven cosmic centres (Lokas) of Power, over each one of which each of these Lords presides in association with an aspect of Kulakuṇḍalinī as His guiding Power. The centres and the Lords are thus stated:

Loka	*Male Power*	*Female Power*
Satyam	Paraśiva or Mahāvisnu	Ādyāśakti Mahākālī
Tapah	Śambhu	Siddhakālī
Janah	Śadāśiva (called Ardhanārīśvara)	Mahāgauri
Mahah	Īśa	Bhuvaneśvarī
Svah	Rudra	Bhadrakālī
Bhuvah	Viṣṇu	Rādhā
Bhūh	Brahmā	Sāvitrī

These seven centres are also seven planes of consciousness. Philosophy generalizes these seven planes of consciousness into three—*viz.*, Jāgrat (waking), Svapna (dreaming), and Susupti (slumbering, or dreamless sleep). The cosmic Virāt-body is waking, Hiraṇyagarbha-body is dreaming, and the Īśvara-body is slumbering consciousness. The Virāṭ-body is evolved from the last three centres, the Hiraṇyagarbha-body from the three centres above it, and the Īśvara-body from the highest centre. The consciousness of Viṣṇu is higher than that of Brahmā, the consciousness of Rudra is higher than that of Viṣṇu, and the consciousness of Īśvara is higher than that of the three; and so on until we come to Paraśiva or Mahāviṣṇu, whose consciousness is the highest form of relative consciousness.

The second subdivision begins with Mahat Tattva, and ends in the five Bhūtas, which, being familiar to every student of Hindu philosophy, need not be detailed here.

Kulakuṇḍalinī is the vital Power of the universe. Her vehicle is the Hamsa of philosophy and religion. By Hamsa is to be understood the vital force, dual in its character, borne upon which She creates the universe.

In the human body Kulakundalinī is said to reside in the root-centre (Mulādhāra cakra) of force evolution inside a coiling nerve (Nāḍi) She coils round Svayambhu the male aspect of

Śabdabrahman, and covers his mouth with Her hood. Though sound is perpetually emanating from Her body, She is said to be slumbering. What Her slumber in the human body means is explained later on I shall now deal with the sound emanating from Her body, and its nature and function.

Hamsa is the name given to the root-sound emanating from the Prānik Vehicle of the Divine Mother. From Hamsa emanate forms, and from forms evolve universes, and all that appertains to them This Prānik Vehicle is a duality of male and female principles, the function of the male principle being to throw out and that of the female principle to draw in, or, in other words, they are centrifugal and centripetal respectively In the human body and in the body of every living being the Prānik principle or Vital Power expressess itself in expiration and inspiration, and represents the sum total of a man's life on this earth in his present birth From the involuntary expiration of breath in the human body arises an inaudible sound, called Ajapā Mantra, which every man recites unawares Cosmically this Ajapā is the centrifugal and centripetal energy, the attraction and repulsion of forces, observed everywhere, spiritually these two mighty aspects of the same Śakti are Pravrtti and Nivrtti, and so it is said:

सा विद्या परमा मुक्तेर्हेतुभूता सनातनी ।
संसारबन्धहेतुश्च सैव सर्वेश्वरी तथा ॥

"That Lady paramount of all the Lords as the great Vidyā is the cause of liberation, and as (Avidyā) She too is the cause of bondage"—Candī

The Vital Power is called Nāda, Jīva, Prāna, Ghosa, and by other names The Vital Sheath of the Divine Serpent undergoes differentiations From the first differentiation arise the Seeds of the universe When the second differentiation takes place, the root-sound Hamsa, Sound and Form, and all other dualities, come into being In its triple state the three Gunas, three Vedas, three articulate sounds (Varnas), three nerves (Nādis), and other triads, are projected In its quadruple form four Varnas (sounds) and the quarternaries are evolved In this wise various Sounds and Forms are produced, until in the fiftieth

differentiation the fifty articulate Sounds, called Varnas, or letters of the alphabet, are manifested in the Divine Vehicle of the cosmic Mother It is therefore said that the Divine Mother sings the symphony of the universe, the beginning of which is creation, and the conclusion is dissolution (Mahāpralaya).

In the human mechanism the Mulādhāra Cakra is, as already said, the seat of Mother Kulakuṇḍalinī, where She with the fifty Varṇas as the strings of Her Divine harp forever chants Her Celestial Song. Blessed be the Soul who has listened to this Divine Nāda, and thereby liberated itself from the trammels of Māyā.

The fifty Varṇas are fifty sounds of the Sanskrit language, or rather of the primitive language of which Sanskrit is the modification. These articulate sounds have been represented in different languages by different symbols; and, according to the divergent conformations of the vocal organs of different races inhabiting different zones of the earth, they are pronounced differently. For instance, the first sound of the vowels is symbolized by अ in Sanskrit, *a* in English, *a* in Greek, ا in Arabic, and so on It is pronounced *aw* in Sanskrit and derived languages in India, *a* in English, *Alpha* in Greek, *Aliph* in Arabic, and so on

These sounds are very subtle things, effulgent and chromatic. They are living energies, which human thought prompts to expression through the vocal organ. When the seat of Sound—that is, the vehicle of Mother Kuṇḍalinī—is penetrated by the active principle (Rajas) of Prakṛti the sound is called dhvani. Dhvani penetrated by the inert principle (Tamas) is called Nāda Nāda becomes Nibodhika by a further impression of Tamas, and by successive impressions of the same quality it passes through successive stages of Ardhendu and Bindu, until at last it translates itself in the Mūlādhāra Cakra into what is known as the Para state of sound.

When the sound reaches the Svādhisṭhāna Cakra, it is called Paśyantī. It is then propelled to the heart-cakra, where it makes a more distinct vibration, which is audible to the Yogī during his first stage of concentration, when his mind for the time being is withdrawn within itself This is called the Madhyama state

of sound It is what is known as Nāda Anāhata Śabda of Mother Kuṇḍalinī It is stated in Śāradātilaka, a Tāntrik work of high authority, that the first sound heard by a Yogī is like the humming of bees; the next sound he hears is like that of air passing through a hollow bamboo, then is heard a bell-like sound; and so on. When a Yogī becomes accustomed to the hearing of sound, his inner consciousness wakens and he begins to acquire knowledge, which dispels the dark illusion of the world From the heart-lotus the sound is propelled upwards, and, coming into contact with the eight organs of speech, it issues from the mouth and becomes audible

The fifty primary sounds which constitute the vehicle of Mother Kundalinī are called Varṇas, because they are coloured. They are of various colours: some red, some white, some blue, some are the colour of melted gold, and others of coral, and some are like electric light or other colours and hues. They are called Aksaras because, forming as they do the body of the universal Mother, they are imperishable They are called Mātṛkā, because from them the whole universe of forms, visible and invisible, terrestrial and celestial, has sprung into being.

That molecular vibrations or sounds with which we are familiar produce forms on sandy or some such surface over which sound-vibrations can act without friction, is known to scientific musicians A particular tune produces a particular form A tune being a compound of primary sounds, it stands to reason that primary sounds have forms as well. If each of the seven tones of the gamut did not possess a form of its own, it would be quite impossible for a tune, which is a compound of primary tones, to express itself in a form It has been found by experiment that each tune has a peculiar figure or form of its own It may therefore safely be said that each musical form or figure is the molecular expression of a tune, which is a compound of primary sounds If this state of things is found to be the order of nature in the world of molecules, it is but reasonable to suppose that the same law should prevail at the primordial source, whence worlds are evolved. The Tantra says that the Cosmos is evolved out of the fifty Mātṛkā sounds The meaning of this, in the light of

the above experiment, is plain enough. The Mātrkā sounds, in the processes of evolution, undergo various permutations, thereby giving rise to subtle figures, which form the ground-work upon which, with the accumulation of atoms and molecules, bodies of diverse density and shape are formed The gross human figure of bones, muscles, and flesh has for its groundwork a network of fine nerves. Behind this nerve-structure is the subtle body, or Sūksma Śarīra Father in there is the Kāraṇa Śarīra or causal body, the fifty-stringed lute (Vīṇā) of Kuṇḍalinī Herself, upon which She plays the Divine Song of the universe until its dissolution (Mahāpralaya).

When in the course of evolution rational man appeared, it was necessary to impart to him knowledge for the perpetuation of the human race as well as for his liberation. It was to this end that the Self-existent Manu came down and gave him language. And what is that Language ? It is not an arbitrary invention of words to signify objects. The Divine Manu, knowing the sound-forms of objects, gave man those forms and taught him the relation between those forms and the objects they connote. These sound-forms are words, and the objects they connote are the meanings of those words. The sound-forms or subtle bodies of universal objects being imperishable, words are imperishable Gross bodies are evanescent, but the subtle body or Sūksma Śarīra persists till final dissolution of the universe, and the Kāraṇa Śarīra, or causal body, is said to be eternal. The language which Manu taught was the primeval language of root-words, remnants of which are to be found in the Vaidik Mantras. Sanskrit is derived directly from it The innumerable languages of the world are its corruptions, or rather adaptations, in consonance with man's environments in different parts of the earth, and the consequent divergent configurations of his vocal organs In every language there are root-words which are identical There could, in fact, be no language without such root words as their basis. True it is that man has invented arbitrary words, and given them conventional meanings, but they are mere accretions to the original language. One may hear of words being coined (often-times from the primitive root-words), but

who has ever heard of language being invented ? If none have so heard, then scoffing at what the Tantras reveal as the origin of language is unjustified It may, in any case, be accepted as a workable theory which will help materially—nay, powerfully—in aspiration for spiritual development This aspect of the question I shall touch on later when dealing with Mantra.

The Bhagavadgītā is regarded universally as the highest embodiment of spiritual truths In it (chap viii, verse 13) we find :

ओमित्येकाक्षरं ब्रह्म व्याहरन् मामनुस्मरन् ।
य॰ प्रयाति त्यजन् देह स याति परमा गतिम् ॥

" 'Om !' the one-syllabled Eternal (Brahman), reciting, thinking upon Me, he who goeth forth, abandoning the body, he goeth on the highest path "

If words be human inventions, and meanings conventional, then would it not be foolish to believe that a conventional word like ओं (Om) should possess such *mighty* power as *to* liberate a man from his cumulative Kārmic causation, and to carry him there whence there is no return ?

The Māndūkyopanisad opens thus :

ओमित्येतदक्षरमिद सर्वं तस्योपव्याख्यानं भूतं भवद्भविष्यदिति सर्वमोकार एव, यच्चान्यत् त्रिकालतीत तदप्योकार एव ।

"One is Īśvara. The universe is its meaning Present, past, and future are all one That which is beyond the triple time is also ओं (Om) "

In the Śrīmad Bhāgavata we read

"Sound Brahman and the Supreme Brahman are both my immutable body "

From these and innumerable other passages in the Vedas, Upanisads, Darśanas,[1] and Purānas, the discerning will learn that the Tantra only explains what the Veda asserts

The teaching of Jesus Christ, as embodied in the Gospel of St John strengthens our position, and proves the unity of truth in all revelations The Gospel says. "In the beginning was the Word, the Word was God, and the Word was with God " The

[1] Systems of philosophy

"Word" is the Logos of the Greeks and Kabalists, and the Śabdabrahman of the Hindus. When the Cosmos is evolved, the Supreme Sacchidānanda,[1] becomes Śabdabrahman, the Word; and Śabdabrahman, or Īśvara, being uncreate, unborn, and immutable, is ever with the Supreme. Hence in the Gīta we read: ब्रह्मणो हि प्रतिष्टाह "I am the image of God."

यद्गत्वा न निवर्त्तन्ते तद्धाम परमं मम ।

"That is my Supreme abode, whence there is no coming back."

If Īśvara be vehicled by Sound, then the inevitable conclusion is that the Cosmos is evolved out of Sound.

That there was one root-language is also borne out by the Biblical myth of the confusion of tongues Philology has considerably cleared the ground, and the day may not be very far distant when Science will astonish the world by its discovery of the one common root-language of the human race.

MANTRA

If one were to make a Mantrik survey of India, one would be astonished to find that the Hindu life is saturated with Mantra Be he a peasant or a prince, his whole life is regulated by Mantra. Various are the purposes for which Mantras are invoked, and their enumeration here will help towards the elucidation of the subject under consideration. Mantras are invoked for: (1) Secondary mukti (liberation). (2) Worship of the manifested God (3) Worship of Devatās. (4) Communication with Devatās (5) Acquisition of super-human powers (6) Feeding Pitṛs and Devatās. (7) Communication with Ghosts and Upadevatās[2] (8) Warding off evil influences. (9) Exorcizing Devils. (10) Cure of diseases. (11) Preparing curative water. (12) Doing injury to plants, animals, and men (13) Eliminating poison from the animal body. (14) Influencing others' thoughts and actions (15) Bringing men, beasts, Upadevas[2] and Ghosts under control. (16) Purification of the human body by ceremonies called Samskāras, and many other purposes, which need

[1] Existence, consciousness, and bliss—or the Brahman
[2] Lesser spirits

not be mentioned here From the mother's womb to the funeral pyre a Hindu literally lives and dies in Mantra.

What, then, in this mighty force which is believed to wield such a great influence upon a nation reputed to be both spiritually great and intellectually acute ? From the hoary antiquity of Vaidik Mantras down to modern times, great and varied are the changes which have taken place in the Hindu's philosophical thoughts and religious ideas, but Mantra stands with its head erect and limbs sturdy as the undying witness of God's grace to His Hindu sons The question, I fear, has not been seriously asked by the English-educated Hindu. The Hindu of the old school takes it as an heirloom from his ancestors without ever trying to understand what it really is and how it can be utilized He recites it parrot-like, and thinks he has done his duty It is this indifference on the one hand, and apathy on the other, which has rendered the Hinduism of the present day almost a dead religion

The above enumeration of uses for which Mantras are invoked will have shown that they are of various classes, and that they possess subtle powers of action on the spiritual, mental, and physical planes of existence They are not words and sentences, neither are they syllables, although they are expressed by written character in words and sentences. There are various Mantras in the vernacular of India, used for non-spiritual purposes In the Bengali language, especially in the form in which it is used in Assam, there are numbers of Mantras which are apparently quite meaningless, many of the words used therein are no words at all, for they convey no meaning. Words and sentences which have no meanings to convey to the understanding are no part of a language. If you believe that they are efficacious, you must admit that they are sound-powers acting on different planes of consciousness

The efficacy of Mantras is not a matter of opinion, a mere theory which needs cogent arguments to bring it home to men's minds It is a fact in the arcana of nature revealed by God, testified to by the unimpeachable evidence of selfless, disinterested

Rṣis of hoary antiquity, and corroborated by hosts of Sādhakas[1] of all ages. There are numberless Sādhakas still living who have had direct proof of the efficacy of Mantras. Each one of us can, if we will, obtain such direct proof ourselves The Tantra which is known as the Mantra-śāstra is an exact science, and does not shrink from the severest test which may be applied to it. Use a Mantra under the directions of a competent Guru, and you will acquire direct evidence of its efficaciousness. Our hereditary professional Gurus initiate us with sacred Bījamantra[2] and Gāyatrī,[3] and teach us Mantras for the worshipping of our Iṣṭadevatā.[4] We go on, as we have been taught, from the day of our initiation to the end of our life, but it may be that no result is perceived. If we ask our Guru how this is so, he will reproach us with impatience and want of devotion. Placed in this predicament we lose our faith in Mantras, and become indifferent to them. But we do not pause to reflect whether it be the fault of the Mantra, or of the instructor from whom we had the misfortune to receive it, or of ourselves It is quite an error to suppose that if Mantra be a sound power, it must yield the result sought for as soon as it is pronounced. Now, electricity is a physical force which has been imprisoned, so to say, in various sorts of mechanical contrivances in order to produce various results. There are books which describe these contrivances and prescribe their uses. Can anyone, by mere reading of the books, handle these machineries and produce the desired results ? If such be the case in dealing with physical forces, how much more is practical instruction necessary for the handling of spiritual and psychical forces.

For the moment I leave out all other Mantras in order to confine my attention to such alone as are known as Bīja Mantras. They are the powers which carry us safe through the world's entanglements towards that haven of peace and bliss for which

---

[1] In a general sense worshippers See as to Sādhana, or practice, *Introduction to Tantra Śāstra.*

[2] Seed-Mantras. See *ante.*

[3] The celebrated Vaidik Mantra of that name. See *Introduction to Tantra Śāstra.* "Gāyatrī."

[4] The chosen Deity of the particular worshipper.

the human mind naturally, though unconsciously, yearns, though in ignorance of the path it diverges into different treacherous ways, lured by the tempting light of Kāma desire.

From what has been said regarding Varnas, it will have been seen that Varnas are living, conscious sound-powers. From Varnas are evolved secondary sound-powers, called Mantras. It has also been related how Śabdabrahman becomes a septenary of male and female Powers for the purposes of creation. Innumerable other Powers are evolved from them, who constitute the hierarchy of Devatās The Powers, higher or lower, are spiritual entities, possessing body and mind, though the body of the higher Gods, such as Brahmā, Visnu, and Śiva, is to the human consciousness as unfathomable as the human body and mind is to a cell inhabiting the human body. The embodied higher Devatās are Lords of Mercy They also manifest themselves from time to time in the Deva Loka (the region of Devas), and on earth for the good of Devas and of humanity They create their Avatāra-body when they find it necessary to manifest themselves The bodies of Devatās are sound-powers In the fourth chapter of the Mahānirvāna Tantra it is said:

उपासकाना कार्यार्थं श्रेयसे जगतामपि ।
दानवानां विनाशाय धत्से नानाविधास्तनू. ॥
चतुर्भुजा त्व द्विभुजा षड्भुजाष्टभुजा तथा ।
त्वमेव विश्वरक्षार्थं नानाशस्त्रास्त्रधारिणी ॥
तत्तद्रूपविभेदेन यन्त्रमन्त्रादिसाधनम् ।
कथित सर्वतन्त्रेषु ....

(चतुर्थोल्लास', ४-१६-१८)

"For the benefit of worshippers, for the good of the universe, and for the destruction of Dānavas,[1] Thou assument various bodies Thou art four-handed, two-handed, six-handed, and eight-handed For the safety of the universe Thou bearest divers weapons In the Tantras are revealed Yantras, Mantras, and other methods of self-culture, according to those bodies."

Again, in the fifth chapter of the same Tantra it is stated:

तव रुपाण्यनन्तानि नानावर्णाकृतीनि च ।
नानाप्रयाससाध्यानि वर्णितुं केन शक्यते ॥

[1] Demons

तव कारुण्यलेशेन कुलतन्त्रागमादिषु ।
तेषामर्चासाधनानि कथितानि यथामति ॥
तव मन्त्राह्यसंख्याताः कोटिकोटचर्बुदास्तथा ।
....
येषु येषु च तन्त्रेषु ये ये मन्त्राः प्रकीर्तिताः ।
ते सर्वे तव मन्त्राः स्युस्त्वमाद्या प्रकृतिर्यतः ॥
(पञ्चमोल्लासः, २, ३; १८, १९)

"Thy manifestations are infinite, having diverse colours and forms. Different are the methods which must be diligently followed in order to realize them. None can describe them all. A little of Thy favour has enabled me to describe, according to My power, the methods of their worship and attainment in the Tantras."

"Thy Mantras are infinite, by crores and arbuds[1]..... Because thou art the Ādyā Prakṛti, therefore all the Mantras mentioned in the Tantras are Thy Mantras."

From the above it will appear that Mantras are the bodies of the Devatās. They are not gross (sthūla) bodies, but subtle vehicles through which they manifest themselves In the Yāmala-tantra this is more explicitly stated:

देवतायाः शरीरं तु बीजादुत्पद्यते ध्रुवम् ।

"Verily the body of the Devatā arises from Bīja."

The Śāktānandataraṅgiṇī, a Tāntrik work of great reputation by the renowned Brahmānanda Giri, explains the word वीजात् (vījāt) to mean वर्णात् (varṇāt). And वर्ण (varṇa) means sound-power, as already explained.

If one reads between the lines, divesting his mind of the Illusion Theory of Śrīmad Śankarācārya, he may find a corroboration of the principle above laid down in the following couplet from the fourth chapter of the Bhagavadgītā:

अजोऽपि सन्नव्ययात्मा भूतानामीश्वरोऽपि सन् ।
प्रकृतिं स्वामधिष्ठाय संभवाम्यात्ममायया ॥

"Unborn, immutable, Lord of all beings though I am, entering my Prakṛti, I am born by my own Māyā."

Here the Lord Īśvara, and not Parabrahman, explains to his disciple Arjuna how He incarnates—that is, appears in human

[1] An arbud is ten crores, and a crore is ten millions

body. His birth is not like the birth of men; it is divyam (Divine) (*vide* Śloka, ix, chap. iv). The sūksma śarīra (subtle body) of man, after having spent its subjective Karma, is impelled, by its own inexorable destiny, to take birth on earth through an earthly father and mother, who supply the materials for the building up of the physical body The Lord has no such Sūksma Śarīra which may serve as the instrument by which a Sthūla body functions; for it must be borne in mind that without Prāṇa (the vital principle) and Antahkaraṇa (the mind and the sensorium) a physical body cannot for a moment live. The Lord enters his Prakrti, or rather brings it into requisition to form a Sūksma Śarīra for Himself. Now, what is the Prakrti of Īśvara but Mūla Prakrti in action? Is it not for exactly that reason that Īśvara is called Śabdabrahman? It is therefore spiritual sound by which Īśvara (that is Śabdabrahman) forms his subtle body of life and sensorium. Herein lies the Divine character of Īśvara's appearances (Avatāra). It is therefore called Divine (divyam) The subsequent process of acquiring a gross body is described in the above verse to be Ātmamāyayā (by My own Māyā) Now, if Māyā and Prakṛti be one and the same, the verse becomes meaningless Māyā or Avidyā is that phase of Prakrti in which evolution from spirit to matter takes place, as distinguished from Mahāmāyā or Vidyā, which is the agent for the involution of matter to spirit The Lord, to appear in flesh and blood, had therefore first to build his Sound-body, and then to issue from the Mother's womb in the ordinary way. It is this Sound-body of the Lord which is the Mantra of the Vaisnavas worshipping Śrī Krsna.

Mantra is not merely an important, but an essential, element of self-culture in Kryā Yoga. The realization of Ātmā, the One True Self, is not possible so long as the mind functions in the brain and identifies itself with the sensations, perceptions, and concepts furnished by the phenomenal world. By Samādhi (communion) alone the true self can be realized Kṛyā Yoga prepares the mind for Samādhi. In Patañjali's Darśana (Yoga Philosophy) Kryā Yoga is thus defined:

तपःस्वाध्यायेश्वरप्रणिधानानि क्रियायोगः ।

This aphorism is explained by Vedavyāsa in his Commentary thus:

नातपस्विनो योगः सिद्धयति, अनादिकर्मक्लेशवासना चित्रा प्रत्युपस्थितविषयजाला चाशुद्धिर्नान्तरेण तपः संभेदमापद्यत इति तपस उपादानम्, तच्च चित्तप्रसादनमबाधमानमनेनासेव्यमिति मन्यते। स्वाध्यायः प्रणवादिपवित्राणां जपः, मोक्षशास्त्राध्ययनं वा। ईश्वरप्रणिधानं सर्वक्रियाणां परमगुरावर्पणं, तत्फलसंन्यासो वा।

A free translation of the aphorism and its Bhāsya is given below:

"Discipline (of body, speech, and mind), repetition of Mantras, or study of Mokṣa Śāstras (scriptures teaching liberation), and worship of God, constitute Kṛyā Yoga."

"Yoga is not attainable by persons who have not brought their body, speech, and mind under discipline. The mind being coloured with the accumulated Samskāras or impressions of Karma without beginning and with desires resulting in misery, its Rājasik and Tāmasik functions cannot be minimized without Tapas.[1] Mind-cleansing Tapasyā should be so practised that it may not injure the body. The word Svādhiyāya means repeating (japa) of Pranava (ओं—Om) and other Mantras, or the study of such Śāstras as inculcate Mokṣa (liberation). Īśvara-praṇidhāna means the dedication of all works to the greatest Guru Īśvara (The Lord), or doing unselfish works"

Japa[2] of mantra is thus an important factor in arriving at that stage of the mind which, in Yoga Śāstra, is called Samprajñāta Samadhi—that is, conscious communion. When man reaches that plane of consciousness, his accumulated Karma, and his earth-bound desire which is the cause of Karma, vanish never to return again. He realizes the all-blissful Divinity, and becomes Divinity itself. Divine worship is ordained as a preliminary step for this consummation; for it is by Bhakti and Prema (Faith and Love) to God that our congential tenacious attachment to worldly things can be replaced, and the thirst for happiness of the ever-restless mind quenched. The daily

[1] Devotion, austerity, etc. See *Introduction to Tantra Śāstra*, and also for the meaning of the gunas, rajas, tamas, sattva

[2] "Recitation" or "repetition" are the nearest English equivalents for this term, which is more fully explained in *Introduction to Tantra Śāstra sub. voc* "Japa".

worship which the Hindus perform consists of Sandhyā and Pūjā,[1] in both of which Mantra is a necessity, for the Mantra is not only potent in withdrawing the mind from its external functions, but it makes worship possible. From Mantra the worshipper gains the form of the object of his worship upon which he must practise his concentration and devotion, and when the worshipper has made some advance he will recognize the Mantra itself to be his Istadevatā. Last, though not the least, is the power of Mantra to awaken the latent powers of the mind. The last chapter of Patañjali's Darśana opens thus:

जन्मौषधिमन्त्रतपःसमाधिजा सिद्धयः ।

"Uncommon power of the mind is attained by birth, drugs, Mantra, Tapas, and Samādhi."

The practice of Mantra according to the Tāntrik method develops without fail the latent faculties of the mind, with the help of which the Sādhaka must climb step after step until the final rung of the ladder is reached.

The object to be attained, or rather the one Immutable True Existence to be realized, according to the Tāntrik philosophy is Parabrahman. But the instrument—the mind—with which man has to realize is Prākrtik— that is, evolved out of the three gunas of Prakrti. The gunas, being dissimilar in nature to Sat, Cit, and Ānanda,[2] cannot be the instrument which can directly seize the Absolute, just as one cannot catch air by iron tongs. Hence it is that the Son of God is the Mediator of the Christians, and Śabdabrahman or Saguna Īśvara[3] is the object of worship of the Hindus. The Mantra, I mean Bīja Mantra, is Śabda-brahman. The Mantra power of Śakti has two aspects—Vācaka and Vācya, which are explained in the text.[4]

The Vācaka Śakti of a Mantra is the vital, intelligent, and conscious entity through which the unconditioned evolves, or through which Nirguna (attributeless) Brahman must be realized. Vācaka Śakti in its female aspect is Kundalinī, and its male

---

[1] See *Introduction to Tantra Śāstra*.

[2] Existence, consciousness, and bliss, the nature of the Brahman.

[3] The Lord with attributes as contrasted with the attributeless supreme—the Parabrahman.

[4] See *ante*.

aspect Paraśiva or Mahāvisnu Vācya Śakti is that which is sought to be realized through the Vācaka Śakti. It is Nirguṇa Brahman. The Mantra, by its innate power, reveals the Vācaka Śakti to the human mind which, being thus freed from the chain of causation, is translated into the Vācaka Śakti itself. The realization of the Vācya Śakti is the last leap forward into that region of the Absolute whence no traveller ever returns either as Īśvara or Deva or Mānava (man) The Tāntrik Sādhaka is therefore warned against that ignorance which takes Mantras to be mere words or letters of the alphabet:

गुरौ मानुषबुद्धि च मन्त्रे चाक्षरभावनाम् ।
प्रतिमायां शिलाज्ञानं कुर्वाणो नरक व्रजेत् ॥

"Perdition is the lot of him who thinks that Guru is a mere man, that Mantras are mere letters of the alphabet, and that Pratimā (the Image) of the Deity, is mere stone"

The word Mantra is thus explained in the Pingalā Tantra, quoted in Śāradātilaka:

मननं विश्वविज्ञानं त्राणं संसारबन्धनात् ।
यतः करोति संसिद्धौ मन्त्र इत्युच्यते बुधैः ॥

"That from which the true knowledge of the universe and freedom from the bondage of the world is attained is called Mantra."

The "true knowledge" of the universe, according to Tantra, is the realization of the identity of Brahman and Brahmānda. This, too, is the Vaidik conception, as it is expressed in the aphorism. सर्वं खल्विदं ब्रह्म ("Verily all this is Brahman"). I have elsewhere quoted from the Bhagavadgītā a passage in which it is said that the Mantra ओं (Om) is capable of freeing the Jīva, or embodied spirit, from the bondage of births and deaths. How mighty is the power of Mantra ! It is Sound-spiritual, it is Divinity itself. Blessed is the man who, having heard the sweet, soul-soothing, ineffable Madhyama sound in the lotus of the heart, plunges deep into the ocean of Suṣumnā,[1] to rise at the feet of Kulakundalinī singing Her song of the universe

[1] The channel of energy (nādī) of that name situate in the spinal axis See *The Serpent Power*

in Her Para melody[1] Of all the methods for hearing the Sound-spiritual taught in different schools of Yoga, the Mantra Yoga is the best, straightest, and easiest, because Mantra itself, being Sound-power, has greater aptitude than anything else to reach the bodily Sound-centres.

INITIATION (DĪKṢĀ), GURU (TEACHER) AND ŚIṢYA (DISCIPLE)

According to the Āyurvedic system of medicine, four factors are essential for successful treatment of a disease They are called Khuddak Catusthaya They are physician, medicine, nurse, and patient The physician must be capable of making a correct diagnosis of his patient's ailment, the medicine should be appropriate and powerful, the nurse must be dutiful, and the patient careful of his health and possessed of faith in his physician. A successful treatment of the disease of the soul, called Bhavaroga, or earthly sufferings, is, similarly, dependent upon four essential factors The patient is the man who, convinced of the existence of the disease which has over-taken him, is anxious to be cured, Bhakti, or devotion, is his nurse; he is the Guru, or teacher, who can properly diagnose the particular form of the patient's illness, and impart to him the proper medicament—I mean Mantra—which has the potency to heal.

The disease of the soul needs much more physicking than the disease of the body, of which the patient is fully cognizant, and which is of comparatively shorter duration and can be diagnosed by objective means But the disease of the soul is a chronic ailment of many births and rebirths. The lot of such a patient is spiritually dismal, no doubt, but the glamour of Māyā transports him to a fool's paradise, where lust, avarice, greed, power, and ambition feed him with dainty dishes, and lull him to forgetfulness of the disease which is eating into his very vitals Fortunate is the man who, knowing his real condition, is to be found at the lotus-feet of his Guru

Knowledge of the human ego's real condition arises first mediately from a proper study of the Śāstras, and then directly

[1] In the Mūlādhāra (*vide ibid*)

by self-illumination But the study of the Śāstras as a mere intellectual exercise is fraught with mischief. In the Kulārnava Tantra the Lord has a significant admonition on this subject, which translated, runs thus:

"Fools led by the bondage of their animal nature fall into the deep well of the six systems of philosophy, and are unable to know what the Paramārtha (supreme good) is. Perverse logicians owing to their ignorance of the real meaning of the Vedas, roam here and there, scorched by the fire of scepticism They do not know that within the surging waves of time they are under the mighty jaws of death The man who knows the Vedas, Āgamas, and Purāṇas, but who is yet ignorant of the Paramārtha, and gives instructions, simply caws like a crow. Unmindful of the Paratattva (the Supreme), he is ever thinking of what is knowledge and what is knowable, and is immersed in study day and night The words of such are flowing and rhetorical, but at heart they are anxious, sorry, and ill at ease. Men take great pains to prove the Paratattva to be what it is not. They explain the gist of the Śāstra to be what it is not. They explain supersensuous matters without themselves realizing them. Some, led by vanity, study the Vedas without a Guru's help, but a knower of the real sense of the Vedas is hard to find. As a spoon does not know the taste of the food cooked with it, as the head carries a load of flowers, but the nose enjoys its fragrance, so they study the Veda Śāstra, but, being ignorant of the Paramārtha (which is known only to Sādhakas), quarrel among themselves. As a milkman, forgetting the goat in his arms, sees it in its image in a well, even so are men, who are unconscious of the Paratattva that is in them, deluded by the Śāstras As the darkness of a house can never be dispelled by uttering the word "lamp," even so is the word-meaning of Śāstra impotent to dispel the māyik darkness of the Ego. The study of Śāstra by people not possessed of Prajñā—that is, the inner light—is as though a blind man opened his eyes to see. The Śāstra gives Divine knowledge (Tattvajñāna) to those who have Prajñā "

अज्ञातज्ञापकं हि शास्त्रम् "The object of Śāstra is to impart such knowledge as cannot be gained through the senses." It therefore

stands to reason that the real meaning of Śāstra cannot be acquired merely through the brain The door to supersensuous knowledge must be unlocked, and the sleeping Kula-Kundalinī awakened. This is done by Dīksā or initiation Dīksā is thus explained in the Tantras :

दीयते ज्ञानमत्यर्थं क्षीयते पाशबन्धनम् ।
अतो दीक्षेति देवेशि कथिता तत्त्वचिन्तकै· ॥
(योगिनीतन्त्रम्)

देवि! दीक्षाविहीनस्य न सिद्धिर्न च सद्गतिः ।
तस्मात् सर्वप्रयत्नेन गुरुणा दीक्षितो भवेत् ॥
(रुद्रयामलम्)

अदीक्षिता ये कुर्वन्ति जपपूजादिका. क्रिया. ।
न भवन्ति प्रिये! तेषा शिलायामुप्तबीजवत् ॥
(रुद्रयामलम्)

रसेन्द्रेण यथा विद्धमय· काञ्चनता व्रजेत् ।
दीक्षाविद्धस्तथैवात्मा शिवत्वं लभते प्रिये! ॥
दीक्षाग्निदग्धकर्मासौ यायाद्विच्छिन्नबन्धनः ।
न तस्य कर्मबन्धोऽस्ति निर्जीवश्च शिवो भवेत् ॥
(कल्पसूटीकाधृत कुलार्णवतन्त्रम्)

उपासनाशतेनापि या विना नैव सिद्ध्यति ।
ता दीक्षामाश्रयेद्यन्त्रात् श्रीगुरोर्मन्त्रसिद्धये ॥
(कुलार्णवम्)

पुस्तके लिखितो मन्त्रो येन सुन्दरि जप्यते ।
न तस्य जायते सिद्धिर्हानिरेव पदे पदे ॥
(राघवभट्टकृतम्)

श्रुत्वा तन्त्र गुरोर्लब्ध साधयेद्दीक्षित मनुम् ।
गुरुमुख्या क्रियाः सर्वा भुक्तिमुक्तिफलप्रदा. ॥

The above verses, rendered freely into English, read thus

"Those who commune with the Divinity call it Dīksā because it imparts Divine knowledge and cuts worldly bonds" (Yoginī Tantra)

"He who has not been initiated cannot acquire Divine knowledge, and cannot gain a desirable state after death Hence it is that one should, by all means, get himself initiated by a Guru" (Rudra Yāmala)

"Those who, without being initiated, perform Japa, Pūja, etc , derive no benefit, even as seeds sown on stone, do not germinate" (Rudra Yāmala)

"As iron is transmuted into gold when it is penetrated by Rasendra (great fluid), even so is the individual Ego converted into the Divinity by Dīksā. His Karma being burnt by the fire of Dīksā, he becomes freed from the bondage of Karma, and thus the fetters of Karma being removed, the Jīva becomes Śiva" (Kulārṇava Tantra, quoted in the Commentary on Kalpasūtra).

"No amount of Upāsanā (worship), without Dīksā, can give Divine knowledge: so one should, by all means get himself initiated for the purpose of rendering the Mantra efficacious" (Kulārnava Tantra).

"One cannot derive any benefit by repeating a Mantra, learnt from books; on the other hand, injury is incurred at every step" (quoted by Rāghava Bhatta).

"Having acquired the Mantra from the Guru, it should be cultivated in the disciple's consciousness. Religious exercises for liberation are for fruition dependent entirely upon the Guru."

From what has been stated regarding the Sound-Spiritual, Mantra and Kula-Kuṇḍalinī, it will have been seen that Mantra is a living spiritual sound-Power emanating from the vehicle of the Divine Serpent The human Ego, born on the earth as the consequence of his actions in previous lives, must work out such Karmas as are germinating, and will also germinate Karmas for its weal or woe. He is placed here below in direct communication with the objective world through its five agents of knowledge and five agents of action. The knowledge acquired through the five senses is phenomenal: it is not true knowledge; it is knowledge as it seems, not knowledge as it is It is the knowledge of actors as they appear on the stage, and not of the individuals who are dressed as actors in the green room. The green room of nature is hidden from the view of the senses. But it is in the green room that nature must be seen by the Ego in order that it may free itself from the glamour of māyā which has rendered it an earth-bound spirit. Unless one recognizes the reality, there is no escape from its semblance. But the physical brain is not the place where, nor the senses the avenue through which, the one Reality, the All-blissful Sat-cit-ānanda enthroned in the effulgence of the spiritual world is to be seen. The human

body is a duality not only in the objective plane, but in the subjective plane as well The mind receives objective knowledge through the brain by means of the senses and the sensory nerves It can receive subjective knowledge through the spinal column by means of senses which have to be developed. But the passage through which the green room of the human body must be entered is barred by the hood of the Slumbering Serpent Kula-Kundalinī. To wake Her up, to implore Her Divine grace that we may be shown the Real (which is no other than She), and that the unreal may be dispelled, is the work of the living Mantra-Power for the earnest Ego

Electricity is ubiquitous It is in every atom, in every molecule, and in everything made up of atoms and molecules My pen is made up of atoms and molecules. Why does it not, then, announce to me the existence of electricity in it ? Why does it not fan me in this grilling heat and give brilliant light to my failing vision, although that is my earnest wish ? The reason is that electricity, by processes known to experts, must be roused into action, and manipulated in different ways to yield different results Mantra Śakti, similarly, is ubiquitous; it is in every form of existence Indeed, from Sound-power the universe is built. It has countless forms which pervade the universe. It is the Guru, the Māntrik Scientist, who alone knows how to manipulate it and to employ it in producing the desired result—that is to say, in awakening the Slumbering Divine Serpent in man

The mere communication of an atomic sound from one's mouth to another's ear cannot be expected to produce such a result. The Guru has himself to vitalize and energize the Mantra in his own inner consciousness, and then to communicate the living spiritual force to the consciousness of his disciple (Śisya). If there be reason to believe in transference of thought from a hypnotiser to his subject—and hypnotism has now been recognized as a science—there is no ground for disbelieving the transference of a power even subtler than a thought (which is a power as well) from a Guru to his disciple. When such an event happens in the life of a person, his whole mental system undergoes

a revolution; he receives a second birth, and it is for this that an initiated man is a Dvija (twice-born). The Veda withheld the privileges of a Dvija from the fourth caste (Śūdra), but the Tantra throws the portals of initiation wide open to every man or woman, whoever he or she may be. The Caṇḍāla[1] and all others are all the children of the Divine Mother, the milk of whose eternal breast is sucked by every living being.

Dīkṣā, thus, is not a conventional usage, a toll paid to the Divine ferryman for carrying the sojourner across the ocean of the world (Bhavasindhu). Spiritual India has, unfortunately, come to this pass, and it is the Tantra which can alone save it, as it has saved it in the Kali Yuga of every Kalpa.

Śabdabrahmamayī, the Divine Mother, must be reached. A deep, surging sea divides the sojourning Ego from Her. It is the Black Sea of objective knowledge, the Vaitarani of Hindu mythology. Mantra is the bark to carry it thither. The Guru must help the Ego in each of its steps forward into the region of the unknown Indeed, without the Guru's help the disciple cannot move one such step The disciple must also work hard, under the instructions of the Guru, to keep up the energy of the Mantra. And when Mantra is assimilated in the inner consciousness of the disciple, he is said to have become Siddha (accomplished) in it He can then use it at his will, and, awakening Kula-Kuṇḍalinī, plunge with Her into the Lotus-garden, where alone the nature of the Ātmā and Anātmā[2] can be realized. The human body, according to the Tantra, is a microcosm, which contains in miniature all that is contained in the Cosmos. It has the seven Lokas, worlds or regions located in it, and the Sādhaka, who, with the help of his Bīja Mantra, has known them and their over-Lords has left the mother's womb never to come back again. It may here be noted by way of parenthesis that the seven Lokas are not states of existence, but worlds made up of different modifications of matter, and peopled by beings on different planes of consciousness

[1] One of the lowest castes
[2] Not ātmā

Such being Dīksā, imagine what the Guru is!

गुरौ तुष्टे शिवस्तुष्टो रुष्टे रुष्टस्त्रिलोचनः ।
गुरौ तुष्टे शिवा तुष्टा रुष्टे रुष्टा च सुन्दरी ॥
अतो गुरुर्महेशानि[1] संसारार्णवलङ्घने ।
कर्त्ता पाता च हर्त्ता च गुरुर्मोक्षप्रदायकः ॥

(गुरुतन्त्रम्)

"If the Guru is pleased, Śiva is pleased; if he is displeased, Śiva is displeased. If the Guru is pleased, Śivānī[1] is pleased, if the Guru is displeased, Śivānī is displeased Hence, O Maheśānī![1] the Guru is the Lord, the sustainer and the annihilator. It is he who can give Moksa" (Guru Tantra)

But the human Guru is not the real Guru The real Guru is in the Thousand-petalled Lotus The human Guru bears the same relation to the Divine Guru that Vācaka Śakti of a Mantra bears to the Vācya Śakti. The Yoginī Tantra thus explains Guruship:

श्री देव्युवाच ।
गुरुः को वा महेशान वद मे करुणामय ।
त्वत्तोऽप्यधिक एवाय गुरुस्त्वया प्रकीर्तितः ॥
श्रीईश्वर उवाच ।
आदिनाथो महादेवि महाकालो हि यः स्मृतः ।
गुरुः स एव देवेशि सर्वमन्त्रेषु नापरः ॥
शैवे शाक्ते वैष्णवे च गाणपत्ये तथैन्दवे ।
महाशैवे च सौरे च स गुरुर्नात्र संशयः ॥
मन्त्रवक्ता स एव स्यान्नापरः परमेश्वरि ।
मन्त्रप्रदानकाले हि मानुषे गिरिनन्दिनि ।
अधिष्ठानं भवेत्तस्य महाकालस्य शंकरि ॥
अतो न गुरुता देवि मानुषे नात्रसंशयः ।
मन्त्रदाता शिरःपद्मे यद्ध्यानं कुरुते गुरोः ।
तद्ध्यानं कुरुते देवि शिष्योऽपि शीर्षपङ्कजे ॥
अत एव महेशानि एक एव गुरुः स्मृतः ।
अधिष्ठानवशात् तस्य मानुषस्य महेश्वरि ।
माहात्म्यं कीर्तितं तस्य सर्वशास्त्रेषु शंकरि ॥

"Śrī Devī said. 'Merciful Maheśvara! tell me who is Guru. You have told me that the Guru is greater than Thou art' Śrī

[1] The Devī as consort of Śiva

Īśvara said: 'He who is the first Lord and is called Mahākāla is the Guru, O Devī! in all Mantras. None else is the Guru. He is verily the Guru of the Śaivas, Śāktas, Vaiṣṇavas, Gāṇapatyas, Moon-worshippers, Mahāśaivas, and Sauras.[1] He and none else is the promulgator of Mantra. At the time of imparting Mantra, O Daughter of mountain,[2] He manifests Himself in him who imparts Mantra Hence, O Devī! verily there is no Guruship in man The human Mantra-giver meditates upon the same Guru in the Head-Lotus as Him upon whom the disciple must there meditate. Therefore, O Maheśvarī! there is only one Guru. Because He manifests himself in the human Guru, therefore the greatness of the human Guru is published in all the Śāstras"

The Yāmala Tantra says:

गुरुरेकः शिवः प्रोक्तः सोऽहं देवि न संशयः ।
गुरुस्त्वमपि देवेशि मन्त्रोऽपि गुरुरुच्यते ॥
अतो मन्त्रे गुरौ देवि नहि भेदः प्रजायते ।
कदाचित् स सहस्रारे पद्मे ध्येयो गुरुः सदा ।
कदाचित् हृदयाम्भोजे कदाचित् दृष्टिगोचरे ॥

"There is only one Guru, who undoubtedly is Myself; Thou, too, O Devī! and Mantra, too, is Guru. Therefore Guru, Devatā, and Mantra, are the same He is always to be contemplated in the Thousand-petalled Lotus, sometimes in the Heart-Lotus, and sometimes as existing before the eyes—that is, in human form."

In initiating and instructing a disciple, the human Guru undertakes a vicarious duty, the magnitude of which he should fully realize. He must fill himself with the Divine Presence, that his Śiṣya may be born to the spiritual life. He must also, impart to his disciple that sure knowledge which will lead him without error on the onward path of Sādhana. Henceforward the life of the disciple becomes a part of the Guru's life The Guru becomes responsible for the sins of his disciple

We are apt to complain of the rarity of the Gurus, but we do not pause to consider the paucity of Śiṣyas (disciples). Ganapati,

[1] *Vide ante.*
[2] The Devī as Pārvatī, daughter of the mountain King Himāvat

the elephant-headed Devatā, by the grace of His Divine mother, had the consolation to believe that He was the best of singers. We, too, by the grace of Avidyā, have an overweaning confidence in our intellectual attainments, thinking that we are perfectly qualified to receive the highest spiritual instructions.

The Gautamīya Tantra says:

शिष्यः कुलीनः शुद्धात्मा पुरुषार्थपरायणः ।
अधीतवेदः कुशलः पितृमातृहिते रतः ॥
धर्मविद्धर्मकर्ता च गुरुशुश्रूषणे रतः ।
सदा शास्त्रार्थतत्त्वज्ञो दृढदेही दृढाशयः ॥
हितैषी प्राणिनां नित्यं परलोकार्थकर्मकृत् ।
वाङ्मनःकायवसुभिर्गुरुशुश्रूषणे रतः ॥
अनित्यकर्मणस्त्यागी नित्यानुष्ठानतत्परः ।
जितेन्द्रियो जितालस्यो जितमोहो विमत्सरः ॥

"The Śisya (disciple) should be of good parentage, pure-minded, bent upon realizing the fourfold aspirations;[1] he should be learned in the Vedas, diligent, devoted to the welfare of parents, he should know Dharma and practise it; he should serve the Guru; he should be acquainetd with the true meaning of the Śāstras; he should possess a strong physique and a strong mind. He should always do good to living objects; he should do only such deeds as are good for the after-life. He should serve the Guru by speech, thought, body, and money He should avoid works of which the result is transitory, and be diligent in working for enduring results He should be one who has conquered passions, indolence, illusory knowledge (Moha), and anger."

From the above it will appear that to be a real Śisya mere intellectual attainment is not sufficient. While he should be conversant with the Śāstras (scriptures) to enable him to understand what he is, what his destiny is, what relation he bears to the universe and to the Lord of the universe, he should have purified his mind from the thousand and one worldly pursuits which detract rather than bring peace to it. He should diligently do what the Śāstras enjoin and, scrupulously avoid un-Śāstrik actions.

[1] That is, Dharma, Artha, Kāma, and Moksa See *Introduction to Tantra Śāstra*

He should have a living faith in his religion, and an earnest, irrepressible longing for spiritual advancement. Lust, anger, and their train should not be his masters. His profession should be in strict accordance with Śāstrik morality He should consciously do nothing that hurts or injures a fellow-being, and the milk of his kindness should ever flow to relieve suffering humanity These and many other qualifications are required of the aspirant to the great path. It is also stated that a candidate must remain under the personal observation of a Guru for a whole year before he can hope to be initiated. Deluded by Avidyā, however, we do not pause to reflect whether the field in which the seed is to be sown is worthy of it Sometimes, in our impatience (which is a state of mind quite unfitted for spiritual culture), we fly to sannyāsīs (ascetics), and, getting ourselves initiated by them, hasten homeward, hardly knowing that thereby we trangress a positive injunction of the Śāstra, and place ourselves in difficulties. It is laid down in the Tantras:

मातामहं च पितरं यतिं च वनवासिनम् ।
वर्जयित्वा च शिष्येन्द्रो दीक्षाविधिमुपाचरेत् ।
अन्यथा तद्विरोधेन कायनाशं भवेद्ध्रुवम् ॥

(यामलतन्त्रम्)

यतेर्दीक्षा पितुर्दीक्षा दीक्षा च वनवासिनः ।
विविक्ताश्रमिणो दीक्षा न सा कल्याणदायिनी ॥

(गणेशविमर्शिनीतन्त्रम्)

आश्रमी देशस्थायी च गुरुरेवं विधीयते ।

(विश्वसारतन्त्रम्)

पुत्रदारैश्च संपन्नो गुरुरागमसमतः ।

(मत्स्यसूक्तम्)

आश्रमी ध्याननिष्ठश्च मन्त्रतन्त्रविशारदः ।

(रुद्रयामलम्)

"In the initiation one should exclude the maternal grandfather, father, a Sannyāsī, and Vānaprastha,[1] otherwise, there being contrariety in the respective positions of Guru and Śisya, the Śisya is sure to meet death."

"Initiation by a Yati,[2] by one's father, by a Vānaprastha,[1] or by a Sannyāsī is not favourable to the welfare of a Śiṣya"

[1] One who has gone to the forest according to the rule of the third Āśrama
[2] Ascetic

"One should receive Dikṣā from a householder residing in the same locality with the Śiṣya."

"The Tantra enjoins initiation from a Guru who has wife and children."

"The Guru should be a householder, meditative and well versed in Tāntrik knowledge and in Mantra."

The reason why a man who has freed himself of the illusory world and stands outside of it is ill-qualified to show the light, step by step, to a disciple whirling in the eddies of the world is plain enough. A Sannyāsī is one who has given up Karma, his mind having been purified. He is an Advaiti,[1] whose only avocation is the realization of the One without a second. But a householder is a man in, even if he be not of, the world. He is practically a Dvaiti,[2] though intellectually he may not be so. His distracted mind must be soothed by worship, prayer, and hymn, and by other acts of devotion (Bhakti) to his Iṣṭadevatā.[3] A Sannyāsī, on the other hand, is a Jñānī (one possessed of true knowledge) who, having crossed the threshold of Bhakti (devotion), looks down upon it as an illusion, an unreality. The mental attitudes of a householder and of a Sannyāsī are poles asunder. It is, therefore inevitable that, in spite of his best endeavours, a Sannyāsī's teachings must contain much that is unassimilable by a householder, who, by his strenuous efforts to practice such instructions, must succumb bodily and mentally.

A householder Guru, on the other hand, is much on the same plane of consciousness with his disciple. Though in the small rowing-boat of Bhakti (devotion), he has oared manfully towards the ship of his destination, and neared it. His Bhakti is suffused with the Divine halo of Jñāna (knowledge). He is the fittest person to lead a world-ridden disciple by the hand, instructing him in every point, and teaching him by personal example:

स्वयमाचरते शिष्यमाचारे स्थापयत्यपि ।

(रुद्रयामल)

---

[1] A spiritual monist, not a mere philosophical monist, but one who himself in various degrees experimentally realizes the truth of that doctrine.

[2] Dualist.

[3] See *post*.

"Himself practises and puts disciples in practice" (Rudra Yāmala).

Those who are real aspirants need not encumber their progress by adhering to the ancestral Guru. If they have already been initiated by him, they may leave him and find out a higher one.

The Kāmākhyā Tantra says:

सर्वेषां भुवने सत्यं ज्ञानाय गुरुरेव हि ।
ज्ञानान्मोक्षमवाप्नोति तस्माज्ज्ञानं परात्परम् ।।
अतो यो ज्ञानं न दत्ते न क्षमेत्तं त्यजेत्गुरुम् ।
अन्नाकांक्षी निरन्नं हि सदा सत्यजति प्रिये ।।
ज्ञानं यत्र समाभाति स गुरुः शिव एव हि ।
अज्ञानिनं वर्जयित्वा शरणं ज्ञानिनां व्रजेत् ।।
मधुलुब्धो यथा भृङ्गः पुष्पात् पुष्पान्तरं व्रजेत् ।
ज्ञानलुब्धस्तथा शिष्यो गुरोर्गुर्वन्तरं व्रजेत् ।।

(कामाख्यातन्त्रम्)

"A Guru exists to impart Jñānas (different forms of knowledge). Jñāna leads one to Mokṣa (liberation). Hence Jñāna is the supreme good. Therefore the Guru who is incapable of imparting Jñāna should be abandoned, as one who is desirous of food abandons the person who has no food to give. One in whom Jñāna shines is Guru; he is Śiva. Abandoning the ignorant, one should take the shelter of the wise. As a bee roams from flower to flower in quest of honey, even so should a Śiṣya, in quest of Jñāna, go from one Guru to another"

If the ancestral Guru be really ignorant, there is nothing in the Tantra Śāstra to compel one to seek initiation from him But I feel the necessity of a word in favour of this much-abused man. I fear the Hindu Society is much more to blame than the ancestral Guru for this state of things There was a happy time when every Hindu deemed it his duty not only to be initiated, but to practise worship with devotion and piety Many amongst the higher classes lived a life which was rather religious than a purely social one It was, therefore, incumbent upon the Guru so to qualify himself as to render himself a being higher than those around him But the Hindu mind having considerably receded from such an ideal of life, initiation and worship are

disregarded There being very little demand for real initiation and instruction in true worship, the supply of duly qualified Gurus has naturally fallen off That the Guru class still exists is due, to a large extent, to our love for the husk with which we want to fill the social granary. The Gurus, moreover, are now ill-fed by the Śiṣya community, which accounts for many Guru families giving up the profession It is the paramount duty of the Hindus of the present generation to reform the Guru community, which can, I think, be easily effected by fostering the growth of a sincere and earnest desire to learn and to practise among ourselves

There is one aspect of initiation which I have left untouched for want of information—I mean its astrological aspect It is said that the nativity of a candidate and the particular Mantra in which he should be initiated are correlated. As I am not an astrologer, I am not competent to speak as to this Those who profess to be astrologers are really empirics, and, having no scientific knowledge of astrology, cannot explain this correlation. But opinions are divided amongst Tāntriks on this point, and so it need not trouble us.

The Octagon of Self-Culture

In the previous sections I have attempted to give the reader the result of a general survey of the philosophy upon which Tāntrik Sādhana, or Self-culture, is based But in so recondite and unfamiliar a subject, where the correctness of every individual interpretation may be called in question, the reader is requested to go himself to the source, and there, with faith and devotion, and under the guidance of a Guru, drink of its waters.

I shall now address myself to the subject of the supreme importance of Tāntrik Sādhana, which, as already observed, is the easiest and the straightest path to follow for men of the Kali Yuga[1] I should not be understood to preach Śākta Dharma[2] to one and all The Tāntrik method of spiritual culture is not, as I have already said, sectarian The Tantra provides paths of culture for all the five classes of Upāsakas (worshippers) in

[1] The present, the last, and worst of the ages

[2] The way or religion of those who worship Śakti.

Hinduism, and an advanced Tāntrik Guru is as capable of illumining the path of a Vaisṇava as that of a Śākta.

The path of Dharma is twofold: the path of desire (pravṛtti) and the path of cessation of desire (nivṛtti). These two paths are in conformity with the two great Powers which are perpetually at work in the universe One of the Powers is called Māyā and the other Mahāmāyā. They are the two phases of the one immutable Śakti. Māyā weaves the woof and the warp of Evolution from Spirit to matter; Mahāmāyā frees the Ego from its Karmik garb, and leads it on to its destination To sail downstream is easy enough. It needs no toil, no struggle. The current is favourable; hoist the sail of your Desires on the mast of your untrained Will, and sail pleasantly along. But your pleasure is short-lived; there is sorrow in all of it Like Sisyphus, you roll your stone up the mountain-top only to come down again. And as the desires, even of the most intellectually cultured, know no bounds, the Ego is drowned more and more in the quagmire of matter, forgetting its own self, and foregoing the privileges of a human Ego which after millions of journeyings, it has had the good fortune to acqure The soft heart of the Divine Mother cannot bear to see Her children thus lost She steps in and proclaims Pravrtti Dharma, which her ordinary children must follow, so that in the long-run Pravrt i may lead to Nivṛtti. This Dharma is work prescribed in the Śāstras to be performed with Bhakti or devotion to God for accomplishing definite results. Pravrtti being bridled by Dharma, unrestrained licence of desires is prevented, and the sojourner on the Pravrtti path begins to learn Bhakti or devotion. The fulfilment of his desires, however worldly, depends upon the favour of God whom he invokes from the depths of his heart. He performs the rites and ceremonies prescribed for the particular object he has in view with austerities and penances which are required, and thus, though the mainspring of his action be selfish, he unconsciously develops his higher instincts and nobler nature From hankering after sensuous pleasure in the shape of money, power, fame, popularity, progeny, and so forth, he gradually lifts his eyes upwards and longs for power in the unseen world. He devotes his mind and

soul to its acquisition And when he is fortunate enough to obtain but a morsel of it, he at once realizes the nothingness of worldly desires. He forthwith parts with them as a serpent parts with its dead skin The worshipper on the path of desire now lives in the supersensuous wold; his worldly hankerings have ceased at any rate to a considerable extent, and he has made more progress towards the path of Nivrtti than one whose desires are not restrained by Dharma, and who depends solely upon his own resources to combat Pravrtti.

To combat Pravrtti ! How sweetly sounds the phrase ! To do works for others ! How much sweeter still ! Let us not deceive ourselves, as we are apt to do The octopus-like grasp of our cumulated Karma, extending over millions of births and re-births, is so firm that it is impossible to free ourselves from it unless we begin in Pravṛtti Dharma and end in Nivrtti Is it possible for anyone to jump from the bottomless abyss of desires to the celestial height of Nivrtti by a single leap ? There must be intermediate rounds on the ladder, for nature does not work by leaps and bounds; sequences of causes and effects pervade it Not even the Lokapālas, Dikpālas,[1] and Lords higher still are free from desires, though they, by spiritualizing many of such desires, have risen higher and higher on the upward path of progress. How can one be selfless unless he has dedicated his self to the Lord of all selves ? And how can one dedicate his self to the Lord of all selves by one single bound ? As householders (Gṛhīs) we are chained to the world by a thousand and one knots. Our family, our lust, our greed, our avarice, our ambition, all bind us down. We are overwhelmed with desires even unto death Where, then, is our altruism ? If there were a scalpel to open the mind, or an X-ray apparatus to display it, it would doubtless be found that altruism is, in many a case, traceable to love of fame, love of popular applause, love of power, and other little self-loves. It is intense love of God alone which can make a person selfless in action. It is very unfortunate that in the name of altruistic work many English-educated Hindus have

[1] Lord of the Regions and Quarters

Pravrtti Dharma has a place in self-culture, however low compared with the highest, that place may be. It is for those who cannot dissociate their minds from worldly desires. And I need hardly say that the bulk of humanity is of that temperament. If there be a blessed few amongst us who have governed their desires effectually, who are rather in than of the world, Pravṛtti Dharma, like dry leaves of trees, will fall from off them; but they are not, therefore, justified in giving up the Śāstrik Dharma-Karma. The Lord Himself has exhorted them to perform religious works prescribed in the Śāstra selflessly for the instruction of the mass of men Like a patient who accepts his physician's diagnosis but rejects his prescription, it would be the height of folly to accept Hindu philosophy and to reject its practice.

The Tāntrik system of culture on the path of desire is remarkable for its aptitude in producing desired results. This is known to Hindus of all denominations But it is not a mere hankering after worldly benefits On the contrary, the Sakāma Sādhaka longs more for a glimpse into the arcana of nature than for mundane comforts, and his longing is soon crowned with success. And having acquired a personal proof positive of supersensuous things, the vanity of sensuous desires forces itself upon him in a manner that mere Śravaṇa (study) and Manana (contemplation) can hardly approach This, it must be conceded, is a long leap forward To withdraw the mind from worldly attractions and repulsions many births and rebirths have to be spent in study, contemplation, and discrimination The Tāntrik, on the much-despised path of desire, however, transfers his consciousness from mundane attractions and repulsions to a higher plane of existence within one life and even a much shorter period. Although it cannot give him Mukti (liberation)—and Mukti is not a bunch of grapes to be had by the mere stretching of the hand upwards to the trellis on which they hang—it can make him a Lokapāla, a Dikpāla,[1] a Manvantarādhipati,[2] or the like.

---

[1] Lords of the regions and quarters

[2] [illegible] of the period called Manvantara

It must not be supposed that the Sakāma Tāntrik worships Devatās[1] as the Divinity. He no doubt pays homage to Devatās as higher beings; but the object of his worship is the Divine Mother, who is the same as Mahāvisnu, the manifested God, and the methods of his worship are very much the same as those of the worshipper on the Nivṛtti path. What is stated in the Gītā as to the consequences of worshipping Devatās, Pitrs, and Bhūtas has no application to a Tāntrik, the ladder of whose spiritual culture begins with the path of desire as the lowest round, and ends at that of which none knows—that is, Kaivalya Mukti, or complete liberation.

So long as a man is a Grhī (householder), so long is his path the path of Pravṛtti. If he thinks that he has outgrown it, but at the same time earns money, enjoys the world, forms attachments and repulsions, seeks name, fame, and popular applause, discharges the functions of a father of his household and of a member of the community in which he lives, he deceives himself The path pointed out to him by the Tāntrik is the best that he can have as an individual, as the father of a family, and as a member of society. The Tāntrik culture is an all-round growth It makes the body sturdy and strong, and proof to heat, cold, and rains; it wards off diseases from without, and resists diseases from within; it makes one hardy, painstaking, and patient. His will being regularly trained, he is resolute and intrepid. All these qualities of body and mind render him as much a useful member of society as a humble supplicant for the dust of the Mother's feet. As for altruism, people thus trained are taught from the very beginning to do good to others परोपकारव्रतिना साधूना किङ्कर. कलि. । "Kali is the slave of those pious men, the rule of whose life is to do good to others," says the Tantra.

Now let us pass to the study of the path of cessation, called the path of Nivṛtti. Those whose minds have become sāttvik by the reduction of their rājasik desires through practice on the path of desire, and those fortunate few whose past lives have

[1] The writer here refers to the higher Intelligence intermediate between Īśvara and man Devatā is used also in another sense. Thus, the Divine Mother in Her various leading forms is called Devatā.

prepared them for it, are the fit Adhikārīs[1] on the Nivṛtti path The Hindu Śāstras, whether Vaidik or Tāntrik, regard Adhikāra or personal competency as the most important factor in determining the mode of culture to be prescribed for a candidate The Guru must test the mental calibre, moral proclivity, and physical aptitude of his would-be disciple (śisya), and must point out to him that path for which he is the most suited

Sādhakas on the path of cessation of desire are divided into two classes—*viz*, those who are yet bound by the ties and conventionalities of the world, and those who have got rid of, or are resolved to get rid of, them Their methods of culture are different The ties and conventions are called Pāśa—that is, fetters They are eight in number, as the Kulārnava Tantra says·

घृणा लज्जा भय शोको जुगुप्सा चाथ पञ्चमी ।
कुल शील तथा जातिरष्टौ पाशा· प्रकीर्तिताः ॥
(कुलार्णवतन्त्रम्)

"Aversion, shame, fear, grief, disgust, family, custom, and caste, these are declared as fetters"

I need hardly point out that there is hardly one among a million who can say that he is free from these fetters And there are but few who struggle to sail clear of them My task is to study the Sādhana of Adhikārīs of the former class This Sādhana may be roughly, though not exhaustively, classed under four heads 1 Sandhyā, or obligatory daily service 2 Upāsanā, or worship 3 Satcakrabheda 4 Mudrā Sādhana. The first two of these will form the subject of this section

In Patañjali's Yoga Śāstra eight methods are laid down as modes of self-culture for realizing the True Self They are. 1 Constant practice, and Vairāgya or that state of mind which is proof against worldly attractions and repulsions 2 Worship of the manifested God 3 Prāṇāyāma, or regulation of breath. 4 Concentration of mind on any one of the objects of the senses[2] 5 Concentration in the heart-lotus 6 Concentration with a

[1] Persons competent for a thing The whole of Hinduism rests on the theory of competency, or adhikāravāda

[2] Visayavatī vā pravṛttir utpannā sthitinibandhani (Patañjala, 1-35)

mind free from desires.[1] 7. Concentration on the particular image of the Godhead worshipped by the Sādhaka, as it appears in the dream-state, and on the Sāttvik nature of the mind in dreamless sleep. 8 Meditation on any object of liking

Excepting Nos. 4 and 6, which are particular modes of concentration practised by Tāntriks in Ṣatcakrabheda[2] and secret worship,[3] the Tāntrik Upasānā includes all these and much more. I shall first take up the last, about which much misconception seems to prevail. The original text is:

यथाभिमतध्यानाद्वा ।

"And by meditation on any object of liking" (the being copulative and not alternative).

Vyāsa's commentary on the above aphorism is:

यदेवाभिमतं तदेव ध्यायेत्, तत्र लब्धस्थितिकमन्यत्रापि स्थितिपदं लभते ।

"Whatever may be the object of one's liking, let him meditate upon that. If the mind settles upon that particular object, it may settle also elsewhere."

This aphorism does not give unbridled licence to practise concentration upon any object at random. There are people who have very pronounced predilections for particular objects which they are unable to ignore. It is for these people that the above wholesome advice is given An anecdote may here be related in illustration of this. Once upon a time there lived a very pious King, who was earnest upon giving a religious training to his son He repaired to a famous Yogī for whom he entertained great respect After the usual exchange of greetings the King said: "Mahātman! If you please, I should like to have my son initiated by your Holiness" "Very well, my son," replied the Yogī, "send him hither" The King, very much gratified, prostrated himself before the holy man, and sped homeward. The day after the royal scion appeared before the Yogī, and paid his obeisance. "God bless you, child, Live here, and make yourself comfortable," said the Yogī to him

[1] Vītarāga visayādvā cittam (*ib.* 1-37).

[2] As in Dhyāna on the gandha tattva in the Mūlādhāra, etc

[3] Rahaśya pūjā, a special mode of worship undertaken with the object of freeing the mind from desires

The royal youth, however, found not much in the Yogī's Āśrama (hermitage) to comfort him, but the wild scene, the beautiful rivulet, the ravine, and the birds' song made captive his heart For three or four days he was found to enjoy Nature, but in the midst of his enjoyment he was observed suddenly to sigh and become pensively meditative. One day the Yogī asked him. "Child, what ails you? "Sir," replied the Prince, I have a beautiful young elephant at home, which I love with all my heart Its absence pains me" "Very well I shall send for it," said the holy man The day after the young elephant was brought The Prince's joy knew no bounds; he began to caress it, kiss it The Yogī said "Child, the first lesson I give you is to forget everything else and to concentrate your mind upon this young elephant" "I obey," said the Prince. A year after the Yogī inquired· "Well, how far have you progressed?" The Prince said: "I have not yet been successful." The Yogī encouraged him to persevere Two years rolled on. One day the Prince appeared before the Yogī, and said· "Holy Father, my mind is completely lost in the image of the young elephant I see it everywhere There is nothing else in the world to captivate my mind" "Sarvamangalā[1] bless you, my child, you have quickly won the battle. Come now and be initiated in the Mantra of your Istadevatā"[2] So saying, the holy one put the Prince on the path.

The reader will thus find that the choice of the object of concentration does not depend upon individual caprice If the mind be so weak that it cannot readily part with its predilections, it is by a regulated exercise of those predilections that the ever-roving mind is settled It is but a temporary arrangement for rare cases To reduce the mind to a focus is a task of great magnitude, perhaps of a whole life Nothing should be allowed to be identified with the mind except a Divine image—that is, a form in which Divinity incarnates, and for this plain reason that what a man thinks upon *that* he becomes. If one concentrates upon a glass ball, a glass ball shall he become Says Lord Śrī Krsna

[1] The all-auspicious Goddess

[2] See *post*

ये यथा मां प्रपद्यन्ते तांस्तथैव भजाम्यहम् ।

In the Tāntrik Mantra the worshipper finds an image of the Incarnation of the Divinity, not a dead image, a shadow, but an image which, by Sādhana, can be conjured up into the Divinity itself, the spiritual power inherent in the Mantra fortifying the will-power of the Sādhaka to produce this result. From the very outset a Sādhaka is enjoined to fill his mind with the thought that he and the Divinity are one and the same. The realization of सोऽहम् (I am He) is the aim and end of his worship.

The Tāntrik Sandhyā is an obligatory service, which must be performed thrice a day—at dawn, at noon, and at sunset It opens with a Mantra, which reminds the worshipper that his individual self is really no other than the one Self, manifested in the universe as the male and the female Power. The Mātrkā Śaktis are then brought into requisition to render his body and mind active with their soul-inspiring energy. The worshipper pays homage to the Devas, Ṛsis, Pitrs, to his Guru,[1] and to humanity. With a libation of water he declares. मनुष्यांस्तर्पयामि—that is "I gratify mankind"

As the Divine Mother is in everything and everything is in Her, service to every living being, whether human or not, is a part of his religion.

Meditation, concentration, Prāṇāyāma, and Japa are the principal features of Sandhyā. The object of Prānāyāma is to bring the involuntary act of breathing under control, and suspend its action at the will of the Sādhakā. The constituents of the subtle body are the vital air, the sensorium and the mind. The latter is intimately connected with breath. The breath serves as an instrument to introduce the mind to the world without. If one can regulate the breath, he can control the otherwise uncontrollable mind. The more one learns this art, the more is his willpower developed, the more is he enabled to concentrate his mind upon a particular object, and the more do his passions cease As breath is the measure of life, and not days, years, and months, the Sādhaka's span of life is prolonged, and his body is

[1] Gods, seers, and forefathers

rendered immune to diseases Life is a resultant of the kinetic karmik forces of a man in his previous birth. The karmic forces, either potential or kinetic, become a part of the mental sheath of the reincarnating Ego along with its sensorium and vital power, which latter is manifested in the body as breath. Breath is the nexus which joins the body with the mind. Control it, and you control the dalliance of the mind with the external world through the body. Prāṇāyāma is, therefore, an indispensable aid to meditation, concentration, and the development of will-power.

In his commentary on verse 7, chap ii, of the Śvetāśvatara Upanisad, Śankarācārya quotes from Śruti·

प्राणायामविशुद्धात्मा यस्मात् पश्यति तत्परम् ।
तस्मान्नात पर किंचित् प्राणायामदिति श्रुति. ॥

" 'The soul being purified by Prāṇāyāma realizes Parabrahman, hence there is nothing higher than Prāṇāyāma,' thus says Śruti "

He then says

"First, Yajñas and other works should be performed, then Prāṇāyāma, etc , then Communion, then knowledge of Vedāntic teaching and then liberation "

Then, in his commentary on verse 8 of the same chapter, he says "Because the man, the impurities of whose mind have been cleansed by Prāṇāyāma is able to concentrate his mind on Brahman, therefore Prāṇāyāma is introduced (in this Upanisad). At first the nerves should be purified, and after that one becomes fit to practise Prāṇāyāma "

The Śvetāśvatara Upanisad says (chap. ii, verse 9):

प्राणान् प्रपीड्येह सयुक्तचेष्टः क्षीणे प्राणे नासिकयोच्छ्वासीत ।
दुष्टाश्वयुक्तमिव वाहमेन विद्वान् मनो धारयेताप्रमत्त· ॥

"A wise man should skilfully regulate his breath When the Prāna becomes feeble it should be let off through the nostrils in small quantities When one thus becomes gradually accustomed to holding the breath, the mind, like a chariot drawn by unruly horses—that is, senses—becomes fixed and fitted for Brahma-Jñāna" (knowledge of the Brahman)

In Chapter XIV, Skandha XI, of Śrimad Bhāgavata, in answer to Uddhava's question as to how one who desires mukti

(liberation) should contemplate Him, Bhagavān says: 'Sitting at ease upon an Āsana (seat), neither high nor low, with the body erect, keeping the palms of the hands one upon another upon the lap, one should fix his eyes upon the tip of his nose; then, governing all the senses, the path of breath should be cleansed by Pūraka (drawing in the breath), Kumbhaka (holding it) and Recaka (giving it out) Having by Prāṇāyāma drawn the senses from their respective objects, practice should also be made by degrees in an opposite direction. The sound ओं (Om) in the heart, which is like a continuous bell-sound, should be drawn upwards by Prānāyāma, and then Bindu should be placed upon it. In this wise Prāṇāyāma, with ओं (Om), should be practised ten times in each of the three Sandhyās By doing this the breath is conquered within a month."

It will thus be seen that the Upanisads, the Purānas, and the Tantras with one voice proclaim the supreme importance of Prāṇāyāma in self-culture. It is, however, the Tantra which has preserved the knowledge of the mode of practice of this noble art, and it is the Tāntriks who can teach it. Śankarācārya, in his commentary above quoted, mentions नाडिशुद्धि, or purification of the Nādis,[1] as a condition precedent to practising Prānāyāma I believe the Tāntriks are the only Gurus who know how to do it. Prāṇāyāma is essential in Sandhyā, Upāsanā, and Satcakara Sādhana. But it must be learnt very cautiously and with the help of a Guru. As it has to be learnt by degrees it forms an essential part of daily service

Sandhyā is mental exercise The image of the Divine Mother, which is potential in the worshipper's Ista-Mantra[2] and described in what is generally known as Dhyāna (Contemplation), must be done in the mind. The mental image thus arising should be identified with the all-pervading Divine Mother, and concentration practised upon it

Dhyāna (meditation) is of two kinds, Sūksma and Sthūla—that is, supersensuous and sensuous

---

[1] "Nerves" See *The Serpent Power*, and *Introduction to Tantra Śāstra*

[2] The particular Mantra which the particular Sādhaka receives at initiation

स्थूलसूक्ष्मविभेदेन ध्यान तु द्विविध भवेत् ।
सूक्ष्म मन्त्रमय देहं स्थूलं विग्रहचिन्तनम् ॥
करपादोदरस्यापि रूपं यत् स्थूलविग्रहम् ।
सूक्ष्म च प्रकृते रूप परं ज्ञानमय स्मृतम् ॥
स्थूलध्यानं महेशानि कृत्वा मोक्षमवाप्नुयात् ।
(यामलतन्त्रम्)

ध्यान तु द्विविधं प्रोक्त सरूपारूपभेदतः ।
अरूपं तव यद्ध्यानमवाङ्मनसगोचरम् ।
अव्यक्त सर्वतो व्याप्तमिदमित्थं विवर्जितम् ॥
अगम्य योगिभिर्गम्य कृत्स्नैर्बहुसमाधिभिः ।
मनसो धारणार्थाय शीघ्र स्वाभीष्टसिद्धये ।
सूक्ष्मध्यान पुरोधाय स्थूलध्यानं वदामि ते ॥
(महानिर्वाणतन्त्रम्)

The Yāmala says:

"Dhyāna is of two kinds, Sthūla (gross) and Sūksma (subtle). Sūksma, or supersensuous, is Thy sound-body (मन्त्रमय देहम्); Sthūla is meditation on Thy image, which is made up of hands, feet, etc Thy Sūksmarūpa (subtle form) is the Jñānamaya (conscious) body of Prakrti O Maheśvarī ! The supersensuous seldom arises in the mind; therefore one should concentrate his mind on the Sthūla form and attain Moksa (liberation)."

The Mahānirvāna Tantra says:

"Dhyāna is of two kinds, Sarūpa (having visible image) and Arūpa (not having visible image) Thy Arūpa Dhyāna is beyond the cognizance of speech and mind, it is unmanifested, all-pervading, incapable of being pointed out as 'this' or 'that' Yogīs alone can cognize it by long Samādhi (ecstasy). I relate to you Sthūla Dhyāna, so that Sādhakas being hopeful of Sūksma Dhyāna may practise it by fixing the mind upon it for the attainment of the object of their desire "

In the Dawn-Sandhyā the Divine Mother must be contemplated in the root-lotus as the Creative Power, symbolized by a maiden having a string of beads in Her right hand and a jar filled with water in Her left, riding on a white swan The white swan is the Hamsa of philosophy, the vital Power which must needs be Her vehicle for the purpose of creation, for without the vital

power creation is impossible. The string of beads symbolizes Japa—that is, meditation on the creation of the previous Kalpa and production of similar sound-forms, which are the substratum of all things, sensuous and supersensuous The jar of water is the "cause-water" (कारणवारि) of philosophy, the protoplasm out of which all bodies are formed

In the Noon-Sandhyā She rides on the King of Birds, Garuḍa, in the heart-lotus, holding in Her four hands conch, discus, mace, and lotus, and wearing a garland of flowers on Her breast. Garuda is light (which is life as well), the conch is sound, the discus is Avidyā or that Power by which creation comes; the mace is the symbol of authority, and the lotus is the universe She is now the Vaiṣṇavī Śakti, who maintains and nourishes the universe. The garland of flowers symbolizes the countless beings whom She nourishes. The explanations of the symbols given in this and the preceding and succeeding paragraphs are my own The Śrimad-Bhāgavata explains the garland as meaning Māyā, the mace as denoting the vital Power, the conch as meaning water, the discus as symbolizing light, and the lotus as symbolizing Ananta, or space

In the Evening-Sandhyā She rides the Great Bull (महावृष) in the white lotus holding a trident in Her right hand and a noose (पाश) in the left. When the day of Brahmā—that is, a Kalpa—comes to a close the bifurcated male and female Powers again meet in equilibrium. This is symbolized by the trident The noose is Avidyā, which She has withdrawn into Her own hand to repose there until the darkness of Brahmā's night is dispelled.

As Creator Her vehicle is Rājasik, as Preserver it is Sāttvik, and as Withdrawer of the universe it is Triguna Māyā,[1] the Tāmasik Guṇa predominating. The creative energy is volition (इच्छाशक्ति) the preservative energy is action (क्रियाशक्ति), and the destructive energy is cognition (ज्ञानशक्ति) These three phases of the all-pervading Śakti must be contemplated on day by day in order that the Sādhaka may realize what the object of his worship is in manifestation.

[1] Māyā of the three gunas

The image of the Istadevatā must first be formed in the mind by Dhyāna Then the Bīja mantra should be repeated, keeping the image in view and withdrawing the mind from all other thoughts This is called Japa

यस्य यस्य च मन्त्रस्य उद्दिष्टा या च देवता ।
चिन्तयित्वा तदाकार मनसा जपमाचरेत् ॥
(भूतशुद्धितन्त्रम्)

तन्निष्ठस्तद्गतप्राणस्तच्चित्तस्तत्परायणः ।
तत्पदार्थानुसंधान कुर्वन्मन्त्रं जपेत् प्रिये ॥
(कुलार्णवतन्त्रम्)

The Bhūtaśuddhi Tantra says·

"Meditating on the form of the Devatā denoted by the Mantra, Japa should be made in the mind"

The Kulārnava Tantra says·

"A mantra should be repeated with faith, devotion, attention, submission, and perception of the Divine image in the mind"

Japa is of three kinds: Vācika (by audible words), Upāngśa (lips and tongue moving, but inaudible to the person making Japa), and Mānasika (mental; lips and tongue not moving). Japa has the supreme virtue of gradually withdrawing the mind from other thoughts and impressions, and fixing it on the Divine image When concentration by this means is perfected, the consciousness of the Sādhaka is transferred to the Mantradevatā This is called Mantra-caitanya (awakening of Mantra) and the Sādhaka is said to have become Mantra-siddha (Mantra-perfect)

It will thus be seen that Sandhyā is of the highest efficacy in spiritual culture, and it is on this account that it is obligatory on every Hindu of whatever division of worshippers he be I have already quoted from the Śrīmad Bhāgavata, which is the scripture of the Vaisnavas, to show the importance of Prānāyāma and Sandhyā Other quotations from the same Śāstra follow.

"One who is desirous of cutting the bondage of I-am-ness of the Jīvātma should worship Keśava according to the Tāntrik method, which contains in it the Vaidik method as well".

The man who in this wise worships Īśvara in Agni, Sūrya, water, etc , or in one's own heart, as the Ātmā, according to the Tāntrik Karmayoga, soon attains Mukti (liberation)."

Skandha XI, chap iii

"O Uddhava! visiting My image and other symbol, visiting My Bhakta (devotee), . . . Dīksā, according to the Vedas and the Tantras . . these are the signs of Bhakti (devotion) to Me."

Skandha XI, chap xi

"My worship is of three kinds: Vaidik, Tāntrik, and mixed Whichever of these three be to one's liking, let him worship Me by that." Skandha XI, chap. xxvii

"Śaunaka said: O Sūta, you are devoted to Bhagavān, you know all the doctrines of Tantra and many other things. I now ask you a question. Nārāyāna, the husband of Śrī, is only Cidghana (massive consciousness), but Tāntrik Upāsakas (worshippers), at the time of worship, attribute limbs, and these and other parts, such as Garuḍa, etc., weapons such as Sudarśana, and ornaments such as Kaustubha, to Him Tell me what things (Tattvas) are symbolized by them. I am desirous of knowing Kṛyā yoga[1] Therefore, relate to me that skill in Kriyā (action) by which men attain Mukti (liberation). Sūta said: Saluting my Gurudeva, I relate to you the Vibhūtis[2] of Visṇu as stated in the Veda and the Tantra by Brahmā and other Ācāryas (teachers)." Skandha XII, chap. xi

These and other like statements should induce my Vaisṇava brothers, who are too often apt to assail the Tantra, to abstain from the terrible sin of a patricide.

Upāsanā is the worship of the Vācya Śakti[3] through the Vācaka Śakti of a Sādhaka's Istamantra.[3] If the Istamantra denotes an Avatāra[4] in male body, the worship is regulated in conformity with it; and if the Istamantra denotes a female Avatāra the method of worship is of a different type. But the main principles of worship are identical. The Istamantra, or Bīja Mantra, as previously stated, denotes two Powers, the Vācaka and the Vācya Śakti By realizing the Vācaka Śakti, the abstract, unconditioned Paramātmā, which is the Vācya Śakti of a Mantra, must be realized, the ultimate goal of all Sādhana being the realization of the One True Self. The Vācaka

[1] Yoga through action [2] Powers and manifestations [3] See *post*
[4] Manifestation called "incarnation" when it takes place on the physical plane

Śakti is the Manifested God Saguna Īśvara, the Śakti of the Tāntrik philosophy. We have seen how the one Śakti is bifurcated into male and female Śaktis for the purposes of evolution, thus giving expression to Śabdabrahman We have also seen how our solar system is presided over by seven Lords in its seven planes, each of these Lords being an aspect of Śabdabrahman. In Upāsanā (worship) the Virāta Śarīra—that is, the physical body of Śabdabrahman—is the vehicle through which worship is offered It is the Virāta Śarīra, which is the ground of all Avatārās The Sahasraśirsa Purusa (thousand-headed Purusa) of the Vedas is the Virāt Purusa of philosophy. The five Mahābhūtas (elements), the ten senses, the five vital airs, Manas (sensorium), Buddhi (intuition), Ahankāra (ego), and Citta (mind) constitute the Śarīra or body of Śabdabrahman, the plane of whose consciousness is called Jāgrata, or waking. Worship begins from this state of Divine consciousness until it reaches the dreaming state, or Svapna Beyond the dreaming state is Susupti, or slumbering consciousness of Śabdabrahman, where worship ends It must be remembered that the self-same Sacchidānanda is worshipped in different vehicles, even as the selfsame gold is worn as a ring, a chain, a bracelet, and the like.

It will thus be seen that Kālī and Visnu are essentially the same, only the vehicles and their characteristic qualities differing. The Tāntrik's predilection for the Divinity in its female form, as the Mother of the Universe, arises in part from the fact that the mother's heart being softer than that of the father, she is more readily moved in favour of the son than the father. Some no doubt would regard this as a very pronounced instance of anthropomorphism But in truth it cannot be denied that as the human mother is a spark of the Divine Mother, the qualities of head and heart of the former are but an infinitesimally small expression of similar qualities in the latter. From the bodies of the Divine Father and the Divine Mother proceed all evolutions of body and mind The human father and the human mother, and all fathers and mothers in the universe. are Amsa-Śaktis—that is, individual powers emanating from the Divine Parents, who do not, like the Christian and the Mohammedan

God, personally create bodies and souls. The characteristic predominance of emotional qualities in human mothers is an index that it must be so in the Divine Mother; the experience of Sādhakas proves this, and is conceded in the scriptures of Vaisṇavas as well.

There is yet a weightier consideration than the above which has won the Tāntrik over to the lotus-feet of Mother Kālī The paternal and maternal Śaktis, the positive and negative poles, the centrifugal and centripetal forces, are perpetually in harmonious association to evolve and nourish the universe. The Paternal Śakti is ever fecundating, and the Maternal Śakti ever holding the child in her womb and nourishing it. This is the law of Pravrtti (desire) in the universe. When the Divine Mother refuses fecundation and, dominating the Divine Father, asserts Her Will, then is She Mahāvidya, then is She Nirāmayapadonmukhī (facing the state of freedom from sufferings). The milk of Her perennial breast then nourishes the aspirant, and gives him strength to march along the path of Nivṛtti (cessation) It is then that She, the Vāmā, the left-hand consort,[1] usurps the right-hand place, and, slaying the demon-propensities of Her beloved sons, gives them hope and courage with Her right hand The Fecundating Father, the source of Pravrtti, falls prostrate under Her feet to avert the destruction of His world Such is Mahāvidyā, the Divine Mother, the Lady Paramount of the Path of Nivrtti (path of cessation), whom tha Tāntrik worships.

Upāsanā, or worship, is of two kinds, internal and external

द्विविध स्याल्लब्धमनोर्बाह्यान्तरमुपासनम् ।
न्यासिनां चान्तरं प्रोक्तमन्येषामुभय तथा ।।
(तन्त्रसहिता)

अन्तर्याग इति प्रोक्तो जीवतो मुक्तिदायक· ।
मुनीना च मुमुक्षूणामधिकारोऽत्र केवलम् ।
अथवा मानसैर्द्रव्यैः प्रकटेनापि पूजयेत् ।।
(गौतमीयतन्त्रम्)

"Upāsanā (worship) of the initiated is of two kinds—internal and external Internal worship is ordained for Sannyāsīs, and both internal and external for others" Tantra Samhitā

[1] The position of the wife is on the left hand

"Antaryāga, or internal worship, gives Mukti (liberation) even to a living Sādhaka. Only Mumuksus or Munis (sages) bent upon Mukti are entitled to it The Sādhakas, who are incapable of Antaryāga, should perform it like external Pūjā (worship) with mental offerings" Gautamīya Tantra

Antaryāga is based entirely upon a direct knowledge of the Power-centres or Cakras in the human body The Sādhaka, having awakened Kula-Kundalinī in the root-chakra, takes Her up, with the help of the vital air, from centre to centre, until the thousand-petalled centre in the crown of the head is reached; there the male and female Powers are brought together in blissful union The Sādhaka having enjoyed this temporary bliss, which vitalizes his body and mind, transfers his consciousness to the heart-centre, in the ethereal space of which he forms the mental image of the Divine Mother as it is expressed in his Bīja-mantra When the image has been thus formed, the mind is concentrated upon it with firm faith and devotion When the image is portrayed upon the canvas of the mind with all the details of limbs and organs, as if it were a painting, the Sādhaka offers his sacrifices.

हृत्पद्मासन दद्यात् सहस्रारच्युतामृतैः ।
पाद्य चरणयोर्दद्यान्मनसार्घ्यं निवेदयेत् ॥
तेनामृतेनाचमन स्नानीयमपि कल्पयेत् ।
आकाशतत्त्व वसन गन्ध तु गन्धतत्त्वकम् ॥
चित्त प्रकल्पयेत् पुष्पं धूप प्राणान् प्रकल्पयेत् ।
तेजस्तत्त्व च दीपार्थे नैवेद्य च सुधाबुधिम् ॥
अनाहतध्वनि घण्टा वायुतत्त्व च चामरम् ।
नृत्यमिन्द्रियकर्माणि चाञ्चल्य मनसस्तथा ॥
पुष्प नानाविध दद्यादात्मनो भावसिद्धये ।
अमायामनहंकारमरागममदं तथा ॥
अमोहकमदम्भ च अद्वेषाक्षोभके तथा ।
अमात्सर्यमलोभ च दशपुष्प प्रकीर्तितम् ॥
अहिसा परम पुष्प पुष्पमिन्द्रियनिग्रहम् ।
दयाक्षमाज्ञानपुष्पं पञ्चपुष्प तत. परम् ॥
इति पञ्चदशैर्पुष्पैर्भावपुष्पैः प्रपूजयेत् ॥

"Give the heart-lotus as the seat, give the nectar flowing from the thousand-petalled lotus for the washing of the feet

dedicate the mind (Manas) as Arghya (offering). For washing the face and for bathing give the same nectar. Give ether (Ākāśa) as clothing; the principle of smell for odour; the mind (Citta) for flower; the vital airs (Prāṇas) as incense, the principle of light (Tejas) as the lamp; the ocean of nectar for food, the sound called Anāhata (inaudible sound in the heart-lotus) as the bell (ghaṇṭā); the principle of air as fan and fly whisk (Cāmara); the actions of the senses, as well as the restlessness of the mind, as dancing. For the realization of divine thought give diverse flowers: freedom from delusion, egotism, attachment, spiritual insensibility, pride, arrogance, enmity, perturbance, envy, and greed—freedom from all these are called the ten flowers. The supreme flower of Ahimsā (non-injury of any living thing), the flower of subjugation of the senses and the flowers of pity, forgiveness, and knowledge—these are the five flowers. With these fifteen flowers formed of sentiments (bhāvas) should a worship be performed"

After offering this mental sacrifice to his Istadevatā standing before his mental eye in the heart-lotus, the Sādhaka makes mental japa:

माला वर्णमयी प्रोक्ता कुण्डलीसूत्रयन्त्रिता

"The rosary is said to be formed of Varnas, or sound-powers, strung together by the thread Kuṇḍalī."

The fifty severed heads of men which make up the necklace of Mother Kālī must be replaced mentally by the fifty sound Powers (Varṇas), strung together by Kulakuṇḍalinī as thread, and the Bīja Mantra is repeated with the help of this rosary. He then performs mental Homa.

The Nityā Tantra says:

ज्ञानहोमविधिं वक्ष्ये शृणु सर्वाङ्गसुन्दरि ।
यस्य विज्ञानमात्रेण कर्ता हर्ता सदाशिवः ॥
आत्मेति चतुरस्रं तु विचिन्त्य वीरवन्दिते ।
आत्मान्तरात्मा परमज्ञानात्मा परमेश्वरि ।
चतुर्भिरेतैर्देवेशि कुर्यात्तु चतुरस्रकम् ॥
अर्धमात्रां योनिरूपा कुण्डमध्ये विचिन्तयेत् ।
आनन्दं मेखला कुर्यात् त्रिरेखावलयस्तया ॥
ज्ञानाग्निं तत्र देवेशि योजयेत् कुलभैरवः ।

शब्दाख्य मातृकारूप संविदाग्नौ ततो हुनेत् ॥
अक्षराणीह मे देवि नि शब्द ब्रह्म जायते ॥
पुण्य पापं विकल्प च सकल्प वीरवन्दिते ।
कृत्य च कृत्यमीशानि हर्वींष्येतानि पार्वति ॥
चिन्तयेन्मूलविद्या च जुहुयान्मनसा श्रुचा ।
तदा संविन्मयः साक्षात् परं ब्रह्मपदं व्रजेत् ॥

"O All-beautiful One! I tell you the ritual of Jñāna-homa (homa of knowledge), give ear unto me By knowing it one becomes Sadāśiva, the Creator and Destroyer. The quadrangular Vedi (altar) is made of Ātmā (individual soul), Antarātmā (the manifested God), Paramātmā (the Divine Mother), and Jñānātmā (the Absolute) The Ardhamātrā (Kundalini) should be considered the Yoni of the Homa-pit, the Mekhalā of the Vedi (altar), that is to say, the line which encircles it as if by a waist-chain, should be thought of as consisting of Ānanda (bliss); and the other three lines on the Vedi should be taken as its three Balis, that is to say, beauty-lines on the abdomen The Kula-bhairava—that is the Yogī—should kindle in it the fire of knowledge (Jñāna), then the forms of the Mātrkā-sounds should be sacrificed in the fire of Jñāna, by which the sounds become Soundless Brahman O the Adored of Vīras! Merits, demerits, desires, doubts, action, inaction and Prakrti should be sacrificed by the mental spoon Thus one becomes full of Jñāna, and Para-brahman Itself"

From the above description of subjective Upāsanā, it will have been seen that only such highly developed Yogīs and devotees are capable of it as have attained Samprajñāta Samādhi, or Temporary Communion, in which the knower and the known are distinguished It is the last stage of Upāsanā, a thin veil only separating the individual Ātmā from the universal Ātmā. Such Yogīs are the product of ages of culture!

Sādhakas, whose mental image is not so well defined and who cannot make it steady for any length of time, must form an objective image, exactly in the likeness of the subjective image, and worship their Istadevatā in it They must, however perform mental Upāsanā first as best as they can and then vitalize and energize the external image By establishing a magnetic current

between himself and the image before him, the mentally vitalized image is communicated to it. The external image is no longer a mere doll; it is the Iṣṭadevatā Herself Between the Sādhaka's faith and will, on the one side, and his Mantra-power, on the other, a change, so to say, takes place in the inanimate image It is Mantra-śakti which is alone capable of performing this wonderful change and of rendering worship in images possible.

The Kulārṇava Tantra says:

गवां सर्वाङ्गजक्षीरं स्रवेत् स्तनमुखात् यथा ।
तथा सर्वगतो देवः प्रतिमादिषु राजते ॥
आभिरूप्याच्च विम्वस्य पूजायां च विशेषतः ।
साधकस्य च विश्वासाद्देवतासंनिधिर्भवेत् ॥
(कुलार्णवतन्त्रम्)

"As milk, which is produced in every limb of the cow, flows out through the udders, so the all-pervading Devatā manifests Herself in external images, etc. By the similitude of the external image to the mantrik image, by the speciality of the Pūjā, and by the faith of the Sādhaka, the Devatā manifests himself."

Prāṇapratiṣṭhā (enlivening) thus accomplished, the Sādhaka worships the Divine Mother, rapt in devotion and love. He has now no great difficulty in concentrating his mind upon the visible Istadevatā. He makes meditation (Dhyāna) and recitation (Japa) before this living image as long as he is capable of it. He offers flowers, incense, sweet-scents, the choicest eatables, valuable cloths and ornaments to his beloved Mother, who accepts them all. Thus, practising day by day, his restless mind begins gradually to compose itself, finding better and purer happiness in the Lotus Feet of the Divine Mother than in all that the world can offer him. Thus, learning to taste of celestial happiness, true Vairāgya (dispassion) towards wordly happiness engrosses his mind. A man might spend a dozen lives in discrimination as to what is permanent and what is not so, yet Vairāgya would be as far off from him as the mirage in a sandy desert; for, according to Vedānta Nitya-anitya-vicāra, or discrimination between what is permanent and what is transient, does not unfold itself in a mind which has not been purified by worship (Upāsanā). To try to be indifferent to worldly happiness without Upāsanā is to put the cart before the horse.

The more the mind composes itself by external worship, the more abiding becomes the mental image. When, by this means, the state of Samādhi, or ecstasy, is reached, the external image is no longer required

After finishing his worship, the Sādhaka, by a process known as Samhāramudrā, withdraws the vitality communicated to the image, which then becomes a mere material image, fit to be thrown away

External Upāsanā is not mere prayer and praise and offering of food and drink The Bhakta's (devotee's) mind cannot rest satisfied without singing the praise of his beloved Mother; the more he sings Her praise, the more his mind is elevated towards Her The Mantra-power helps him to make his offerings acceptable In the Gītā the Lord says that he accepts flowers, leaves, etc , offered to Him with Bhakti (devotion). But how are such offerings to be communicated to Him unless the offerer and the image through which He is worshipped are *en rapport*? The Tantra here steps in and solves the question Prayer, praise, and offerings apart, the most important features of Upāsanā are (1) Bhūtaśuddhi (purification of the elements constituting the subtle body) (2) Nyāsa (the placing of the Mātrkā sounds and Bīja Mantras on different parts of the body) (3) Prānāyāma, or breath control (4) Meditation (Dhyāna) (5) Mental worship (6) Japa, or recitation of Mantra The first is accomplished either by Yoga process or by means of a particular Mantra The object of this is to purify the mind of its good and evil tendencies which have rendered the Ego a body-bound, selfish, small thing The worshipper, in doing this purificatory rite, must think that, for the time being, his Kārmik body has been purified, that he (the true self—that is, Ātmā) now wears the mantle of Kulakuṅdalinī (the body of the Sound Spiritual), and that, therefore, he is no other than the object of worship himself Being Deva himself, he worships Deva, thus realizing the Vaidik saying:

ब्रह्मार्पण ब्रह्महविर्ब्रह्माग्नौ ब्रह्मणाहुतम् ।
ब्रह्मैव तेन गन्तव्य ब्रह्मकर्मसमाधिना ॥
(भगवद्गीता)

"Brahman the oblation, Brahman the clarified butter, are offered in Brahman the fire by Brahman; unto Brahman verily shall he go who in his action meditates wholly upon Brahman."

The object of the second rite (Nyāsa) is to render the body spiritualized by the sound and Mantra Powers.

The rest (3, 4, 5, and 6) have been dealt with in their proper places.

It is by spiritualizing the body and the mind, and by devoutly thinking himself to be a part of the Unity, that a Sādhaka must perform his worship, which is, in fact, more subjective than objective Without these essentials, Upāsanā would be like royalty without territory. To withdraw the mind from external attractions and repulsions and to consecrate it to the Divine Mother, Prāṇāyāma, Dhyāna, and Japa are essential.

Upāsanā has many subsidiary elements in it, upon which it is not necessary here to dwell, as they are not likely to interest the general reader; they are, however, all-important, and should not be eliminated by an earnest Sādhaka from his Sādhana.

Hindu society has been so constituted by the Ṛsis of Vaidik antiquity that it is not enough that every member of it is a good citizen. One should not only be a good citizen, but a good individual; and not only a good individual, but a God-loving individual withal Such is the end and aim of Varṇāśrama Dharma (caste-system of Hinduism). Caste is not only a civil rule, but a religious ordinance as well Society was so framed that it worked automatically to supply the material and spiritual wants of its members. Hindu society being thus constituted, every member of it is bound to be initiated, either according to his own choice, or according to the form of religion of his ancestors. The Hindus are generally either Vaisṇavas or Śāktas. The mode of Upāsanā, briefly sketched above, is too high for the average Śākta Hindu, who must practise Sandhya and Upāsanā with devotion and faith, so that in the long run he may be prepared for the path.

Spiritual self-culture, is pre-eminently Sāttvik[1] The passions, propensities, attachments, aversions and all those creations

[1] The outcome of the Sattva guṇa (See *Introduction to Tantra Śāstra*)

of Rajas and Tamas[1] which chain man down to earth and to things earthly, must be gradually but effectually washed off and the mind rendered perfectly Sāttvik. The Upāsanā, above described, is Sāttvik in all its forms Those, therefore, who, though governed by the laws of their caste (Varna) and stage of life (Āśrama), which is called Varṇāśrama Dharma, yet infringe them, and under cover of religious practice unlawfully eat, drink, and sexually enjoy for the gratification of their senses, are condemned by Śiva in the passage which the author of the Śāktānanda Taranginī quotes from the Āgamasamhitā on the subject of false Tantras (Asadāgama):

कलौ प्रायेण देवेशि राजसास्तामसास्तथा ।
निषिद्धाचरणाः सन्तो मोहयन्त्यपरान् वहून् ॥
आवाम्यां पिशितं रक्तं सुरा चैव सुरेश्वरि ।
वर्णाश्रमोचितं धर्ममविचार्यार्पयन्ति ये ।
भूतप्रेतपिशाचास्ते भवन्ति ब्रह्मराक्षसाः ॥

इति असदागमस्य निन्दामाह शिवः ।

"O Devī! in the Kali Yuga most of the Rājasik and Tāmasik people, having adopted prohibited practices, delude many others. O Sureśvarī! those who, regardless of Varnāśrama Dharma, offer us flesh, blood, and wine, are (various forms of) evil spirits "[2]

I believe, however, that more than half of Hindu India is Śākta, and I can safely assert that 90 per cent of them are free from reproach in respect of the violation of true Śāstric principles and practice

The Pilgrimage of the Human Ego

एषोऽन्तरात्मा चेतसा वेदितव्यो यस्मिन् प्राण. पञ्चधा सविवेश ।
प्राणैश्चित्तं सर्वमोत प्रजाना यस्मिन् विशुद्धे विभवत्येष आत्मा ॥

(मुण्डकोपनिषत्)

In the above quotation from the Muṇḍakopanisad it is said "This subtle Paramātmā can only be known by the mind, within the body, where the five vital airs reside The minds of all are pervaded by the vital airs The Paramātmā manifests Himself in the mind when it is purified "

[1] See as to these gunas, *ibid*

[2] See as to this passage the remarks in the Introduction by Arthur Avalon to Part I of this book

The Ego must clothe itself with eight millions of bodies, from the stone to the animal, before it can be fit to assume the human form. There is, however, no knowing how many births and rebirths in each class of bodies it must undergo before it can adapt itself to the next higher body. Ages untold and births unnumbered at last usher the journeying Ego into the human body—the most perfect of all bodies cognizable by the senses. The Ego itself is but a body, a Sūksma Śarīra—that is, a subtle body, consisting of the vital airs, the sensorium, and the mind. This bundle of very fine "matter", unlike its gross sheath, which decomposes and decays at short intervals, persists from the creation to the final dissolution of the universe. It has a causal body (Kāraṇa Śarīra) within itself, which is composed of a homogeneous finer "matter". The experiences of countless births and rebirths are stored up in the subtle body, and very fine impressions of those experiences are stamped upon the causal body. The one immutable Ātmā, pervading and containing all existences, is made a captive, as it were, in each subtle body, from which circumstance it acquires its Egoity. The unconditioned Ātmā being thus conditioned, the pleasures and the pains, the happiness and the misery of the body are attributed to it; this is the work of Nature's great housewife called Avidyā (ignorance). When, however, the Ego acquires the human body, which is the most perfect of Sthūla Śarīras—that is, gross bodies—it is blessed with the opportunity of making a pilgrimage to its primeval source, and (dissolving the compact subtle body) of uniting Ātmā with Ātmā. It needs ages of self-culture to accomplish this Paramārtha (supreme object); but a beginning must be made by every human being.

Avidyā, the most expert and cunning housewife, has ten thousand arts and wiles to captivate her children. Like Rassellas, they must not be allowed to peep beyond the lofty ramparts of the happy valley. She has provided every creature comfort for her children. People, charmed by her unceasing attentions, quite forget their real Mother, Vidyā (knowledge), and hug the other with all the devotion of dutiful children. To save humanity from their pseudo-mother, Divinity from time to time incarnates

and sends His chosen sons to teach them. It is by this means that man acquires the knowledge of his real state, and learns that he has a true Mother, who alone can save him from the glamour of Avidyā.

In this golden land of Divine Ṛsis, the land whence Divine knowledge radiated to all other lands, the path to Vidya was made an art and divided into different progressive grades. The curriculum consists of Varnāśrama Dharma[1] (for full particulars of which the reader is referred to my Bengali book on the subject), external and internal worship, and Yoga. Varnāśrama Dharma is the ground whereon the first battle must be fought with Avidyā It is the place where the Ego must put chains around the neck of Avidyā so that she may not lead people wheresoever she may choose. It is here that man gets the first glimpse of his real Mother Vidyā External worship further girds up the Ego to cope with Avidyā. By these two means the Ego gradually learns to feel that it has a real Father and Mother, to find out, to worship, to love and to know whom is the end and aim of its being. When the conviction of its necessity grows irresistible, the Ego determines to make the pilgrimage. But where is the grand trunk road over which it must wend its way

From the text of the Mundakopanisad, which opens this section, it will be seen that the Divinity has to be sought within the body of the Sādhaka. Although the Divine Essence is immanent in everything in the Kosmos, the body of the Sādhaka, which is a part of the Kosmos, is the place where he can best find it, for the mind, which has to make the search, and the apparatus, with which the search has to be made, are located in the body; besides, the body is a Microcosm, containing within it the seven centres of Power and the seven presiding Lords mentioned in the second section The seven centres are seven planes of evolution, and over each plane there is a presiding Deity, who directs and controls its work.

The Universe, according to Tantra, consists of a single Mahābrahmānda, or grand universe, and numberless Brhat

---

[1] *Vide ante*

Brahmāndas, or great universes. From the seven planes of the grand universe are evolved innumerable great worlds each one of which is also divided into seven planes. Each planet, each satellite, each star, and every living entity in each world is itself a world in miniature, and has within it the seven centres of Power and the seven presiding Deities.

The Nirvāṇa Tantra says:

"महाब्रह्माण्डमध्ये तु वृहद्ब्रह्माण्डमेव च ।
तन्मध्ये जन्तवो देवि तन्मध्ये भुवनानि च ॥"

"O Devi ! within the Mahābrahmāṇḍa is Bṛhat Brahmāṇḍa; within it are beings and regions."

"महाब्रह्माण्डके यद्यत् प्रकारं परमेश्वरि ।
तत्तत् सर्वं हि देवेशि वृहद्ब्रह्माण्डमध्यतः ॥"

"O Parameśvarī ! O Deveśī ! all varieties of beings and things which are in the Mahābrahmāṇḍa are also within the Bṛhat Brahmāṇḍa"

"ब्रह्माण्डास्तत्र जायन्ते लक्षं लक्षं सुलोचने ।"

"O beautiful-eyed one! hundreds of thousands of Brahmāṇḍas (universes) are evolved within it (Mahābrahmāṇḍa)."

A vivid description of Brhat Brahmānda is given in the same Tantra. But as it is very long, I am reluctantly compelled to resist the temptation to quote it I shall, however, place before the reader its salient points. The Brhat Brahmāṇda, or Macrocosm, has its Meru or vertebral column extending longitudinally from top to bottom. At the top is situated Satya Loka, and at the bottom Avīci. Between Satya Loka and Avīci lie the other six Lokas (worlds or regions) and the other six nether regions, altogether making up fourteen Bhuvanas or regions. Within the Meru reside the Gods—that is, the Powers which preside over the fourteen Bhuvanas. The centres of Power within the Meru are :

1 Ādhāra[1] Cakra, which is also called Brahma-Padma (Brahma-lotus). It is just above the seven nether regions The element earth is within its anther The seat of Kāma (desire) is there. Within the seat of Kāma is the male Deity, Svayambhū

[1] Or Mūlādhāra, as to which and the following cakras, or centres see The Serpent Power

Linga, and the female Deity, Kulakuṇḍalinī. The Creator Brahmā resides in the element earth. His female Consort is called Sāvitri. This is the causal Bhūrloka Here resides the Spiritual Sun

2 Bhīma Padma, or lotus, or Svādhisthāna Cakra. The element water is within its anther. Visnu resides here with His consort. It is the causal Bhuvarloka in which the heaven of Visnu, called Vaikuntha, is situated. On the right of Vaikuntha is Goloka, where Viṣṇu assumes the form of a two-handed being with a flute in his hand. Here he is associated with the female Power Rādhikā

3 Manipūra Padma. The element fire is within its anther. Rudra resides here with his consort Bhadra Kālī. This is the causal Svarloka.

4. Anāhata Padma. The element air is within its anther. Īśvara resides here with his consort Bhuvaneśvarī. Īśvara is the overlord of the three previous Lokas and their Lokapālas—viz., Brahmā, Visnu, and Śiva. This is the causal Maharloka.

5. Viśuddha Padma. The element ether, or Ākāśa, is in its anther The presiding Deity is half-male and half-female, called Ardhanārīśvara, or Mahāgaurī, and Sadāśiva, whose Vāhana (carrier) *is an animal, which is half-bull and half-lion* This is the causal Jana Loka.

6. Ājñā, or Jñāna Padma There is no element, but the universal Manas (sensorium) is the seed here. The Deities are Paraśiva and his consort Siddha Kālī. This is the causal Tapa Loka. Here resides the Spiritual Moon

7 Sahasrāra Padma. This is the region of the First cause, the cause of the six previous causes; it is duality in unity described in the second section This is the Satya Loka.

These are the seven Lokas, or regions, of the Bṛhat Brahmānda.

The reader will note that they are within the Meru. We have heard of a Meru of the earth, a mountain situated just where there is a depression on the orange-shaped planet of ours. This mountain is said to be a hollow, vertical column of stone, which externally holds the earth fast, and internally contains

the centres in which the Devas—that is, the presiding septenary Gods—reside. This idea of Meru must be magnified and transferred to the Meru of the Bṛhat Brahmāṇḍa with a view to form a notion of what is meant by it.

It must be noted that the Kosmic Kuṇḍalinī is vehicled by Triguṇā Prakṛti[1] in Satya Loka, where She is called Mahā Kuṇḍalī, and by the eight primary divisions, (earth, water, fire, air, ether, manas (sensorium), Buddhi (mind), and Ahaṅkāra (I-am-ness), of Prakṛti in Bhūrloka, where She is called Kulakuṇḍalī. The highest and the lowest of the centres of Power are both guarded by Kuṇḍalinī in Her two aspects. As in the Mūlādhāra, so in the Sahasrāra Padma She covers the cleft in the male Power with her hood. She coils up round the Universe with Her tail within Her mouth, having the inverted triangles within Her coils. The Theosophical Society has adopted this symbol from the Tantras. The triangles, as the Tāntrik symbol of the male and the female Divinity, being well known, it is not necessary to quote Tantra to prove it; but as it is not generally known that the serpent lying with its tail within its mouth is a Tāntrik symbol, I quote the following from the Śiva Samhitā:

"पश्चिमाभिमुखी योनिः गुदमेढ्रान्तरालगा ।
तत्र कन्दं समाख्यातं तत्रास्ति कुण्डली सदा ॥
संवेष्ट्य सकला नाडीः सार्धत्रिकुटिलाकृतिः ।
मुखे निवेश्य सा पुच्छं सुषुम्नाविवरे स्थिता ॥"

(शिवसंहिता)

"Between the anus and the generative organ is the Yoni, having its mouth downwards. There is what is called the root. Kuṇḍalī is always there. Encircling all the nerves with her body of three and a half coils (and) with her tail in her mouth, She lies within the cavity of the Suṣumnā nerve."

As the Macrocosm has in it centres of Power, so has the Microcosm. The Nirvāna Tantra says:

"ब्रह्मपद्मे पृथिव्यां तु वर्तन्ते मानुषादयः ।
ते सर्वे देवि ब्रह्माण्डास्तन्मध्ये भुवनानि च ॥
पातालसप्तकं तत्र तत्रैव स्वर्गसप्तकम् ।

[1] That is, Prakṛti composed of the three gunas—Sattva, Rajas and Tamas

एवं चक्रे सर्वदेहे भुवनानि चतुर्दश ॥
प्रतिदेह परेशानि ब्रह्माण्ड नात्र संशयः ॥"
(निर्वाणतन्त्रम्)

"Within the Brahma Padma, the earth, are men and other beings O Devī! they are all worlds, and within them are the regions Within them are the seven nether regions and the seven heavens. In this manner in all bodies, within the lotuses, are the fourteen regions. O Lady Paramount! verily everybody is a Brahmānda (world)"

The human body is called by the Hindus Bhogāyatna—that, is, a mansion wherein the reincarnating Ego is born to reap the fruits of its Prārabdha or Kinetic Karma, but it is also called Brahma-pura, the city of Brahman Under the Hindu's law of evolution it must be so; for evolution, as I have already pointed out in the previous section is a double parallel motion, one tending downwards and the other tending upwards. Pravrtti and Nivrtti, that is the outgoing and return movements are conspicuous everywhere in nature. For the purpose of reaping the fruits of Karma the embodied Ego must come in contact with the outside world, its subjective enjoyments and sufferings having come to an end in heaven and hell The objective world is the arena where it must battle with the results of its own previous Karma, and generate new Karma in accordance with the Pravrtti law of nature To this end it is furnished with a system of nerves, which presides over, controls, and regulates the functions of the other systems—viz., the circulatory system, the respiratory system, the digestive system, the excretory system, the muscular system, and the skeletal system These nerves are classified into three main groups. (1) Efferent nerves (2) Afferent nerves (3) Inter-central nerves.

"Efferent or centrifugal nerves are those which conduct impulses from the central nervous system (brain and spinal cord) to other parts of the body" "Afferent or centripetal nerves are those which conduct impulses in the reverse direction—viz., from all parts of the body to the central nervous system." "Inter-central nerves are those which connect nerve-centres together,

they connect different parts of the brain and of the cord to one another."[1]

The Bhogāyatana aspect of the human body is dealt with in the science of Biology, and its Brahmapura aspect in the science of Yoga.

The earth, as a Microcosm, has its Meru, a stony vertical column extending from its northern point of depression to the southern point. It is within the bowels of the earth that the Meru is situated, and the septenary Gods, presiding over the earth, are located inside the Meru. What are known as the north and the south pole are only circumpolar regions of the earth. The human body is a Microcosm as well. Its Meru is the vertebral column of bones extending from the depression, called Brahmarandhra (the hollow of Brahman, where the two halves of the body, like the two hemispheres of the earth, meet) to the anus. This bony column is filled with white and grey matter, wherein are nerves and nerve cells The principal Yoga nerves are fourteen in number, of which three are prominent—viz., Idā, Piṅgalā, and Suṣumnā. Like all other nerves, their roots lie in the Yoni—that is, the region between the anus and the generative organ. This region is called the Mūlādhāra Padma. The Susumnā nerve is within the cerebro-spinal axis, and extends from the Mūlādhāra Padma to the Sahasrāra Padma, which is in the crown of the head It is called the Jñāna nerve, the nerve of pure psychosis. The Iḍā and the Piṅgalā nerves are in the periphery of the spinal cord, and starting from the Yoni (the Iḍā from the root of the left testes, and the Pingalā from that of the right testes), wind up spirally, meeting the Susumnā nerve at five points—viz, the Yoni, the root of the generative organ, the navel, the heart, and the throat. From the throat Piṅgalā makes a circuit of the root of the nose between the two eyebrows and enters the right nostril; the Idā, making a similar circuit, enters the left nostril In this wise an island-like centre is formed at the root of the nose The five points of contact of the Iḍā and the Pingalā nerves with the Susumnā

[1] "Handbook of Physiology", Chap XV, by W D Halliburton, M D, F R.C S

nerve are five Padmas, or lotuses, or Cakras, or centres, and the island-like place is another centre, thus making six centres from the Yoni to the root of the nose. Above the sixth centre and below the thousand-petalled lotus are two Padmas, which are described in connection with the sixth. With these two and the thousand-petalled lotus the Padmas, or lotuses, are nine in number. All of them are located within or above the cerebro-spinal axis, which is called the Meru of the human body.

The cause of a thing is called its Prakṛti, and that which arises out of Prakrti is called Vikrti The three principles of Mūlaprakrti (original "material" cause of the universe)—viz., Sattva (spirit-manifestation), Rajas (activity), and Tamas (inertia are the primary cause of the universe. From these three are evolved eight derivative or secondary causes, which are:

(1) Mahat, which is also called Buddhi, or intelligence, intuition; (2) Ahankāra, the sense of separateness, individuality; (3) Manas, the mind in its ordinary sense, including the sensorium, the perceptive, ratiocinative, imaginative, volitional, emotional, and other faculties; (4) Ākāśa (ether); (5) Vāyu (air); (6) Tejas (fire), (7) Apas (water); and (8) Ksiti (earth).

What is called Parāprakrti in the Bhagavadgītā is *Cit* Power, which has been discussed in the first section. When worlds are evolved, Mūlaprakrti and Parāprakrti are united kinetically, and the result is the formation of seven, or rather nine, planes of conscious Powers, corresponding to the one primary cause and the eight secondary causes of the universe In the human body, which is a miniature universe, these planes or centres of conscious power are :

(1) Sahasrāra Padma. (2) Nāda Padma. (3) Bindu Padma (4) Ājñā, two-petalled Padma. (5) Viśuddha, sixteen-petalled Padma (6) Anāhata, twelve-petalled Padma. (7) Manipūra, ten-petalled Padma (8) Svādhisthāna, six-petalled Padma. (9) Mūlādhāra, four-petalled Padma.

It may here be noted that the conscious Intelligences from the second plane downwards are sound-powers, emanating from the first cause, the Mahāsūrya (the Grand Sun) of the worlds, whose hallowed mansion is the Sahasrāra Padma, as also that

from the fourth to the ninth, the Padmas are pettalled by fifty primary sound-powers (see second section). These primary sound-powers are distributed in the Padmas in accordance with esoteric principles of combination of sounds.

Enough has been said in the first section regarding the bifurcation of Śakti into male and female, and there is no necessity to recapitulate it here. Sufficient be it to say that all the conscious powers in the nine Padmas are male and female.

Before entering into a general description of these Padmas, it is to be observed that the nomenclature of the Gods and the Goddesses is according to the religious ideas of the great Sādhakas, who have revealed this most esoteric knowledge for the Supreme good of suffering humanity. The Padmas and their presiding Gods are facts in nature, which a Sādhaka has the privilege to see and to call by whatever names he chooses. Hindus, Mahommedans, Christians, Parsees, Buddhists, nay, agnostics, if they choose, can enter this Yoga path without committing themselves to any particular form of religion. One's own religion, whatever it be, will, if practised through this esoteric path, lead the soul with scientific precision on to its destination.

With a view to put the subject in a clear light before the reader, I shall first divide the nine Padmas into three groups. The first three Padmas constitute the first group, the region of cognition, in which the three cognitive Powers (Jñāna Śaktis) are located. It may be called the region of pure Ideation in which the universe exists potentially. The second three Padmas constitute the second group, the region of action, in which the three active Powers are located. It may be called the region of mind, in which the universe assumes a form more definite, having the vital power, the sensorium, and the mind as its constituents. The third group of Padmas are presided over by the Powers of volition, action, and cognition, in subordination to the former group, who create, sustain, and destroy the fully manifested universe

At the top of and above the cerebro-spinal axis is the Sahasrāra, and at the bottom the Mūlādhāra Padma. Kuṇḍalinī is at both these points. The Sahasrāra is the Mahāsūrya, the

Grand Sun, both kosmically and individually, within whose effulgence Ādyāśakti Mahākālī and Paraśiva are inseparably united. This Power is the First Cause, the Vācaka Śakti of Sādhaka's worship The First Cause is Saguna Brahman, or Brahman with attributes, and contains within it the three Gunas, the three Powers, and the nine planes in the same manner as a lotus-seed holds within itself the future lotus-tree. In the Mūlādhāra Padma lies the duplicate Sun, which is the effulgence of Kulakundalinī and Svayambhū Śiva. Brahmā, the creator of names and forms, is there with his consort Sāvitrī. The creative desire or Will, called Kāma, is there also. As there is a hollow on the top of the highest Padma, so is there a cleft on the head of Svayambhū Śiva, which is closed up by Mother Kulakundalinī, who, coiling round all the nerves at their root and encircling the Śiva, breathes forth the rhythmic vital Power through Idā and Pingalā. Like one who sleeps, all Her other functions are apparently at rest; hence She is said to be sleeping. The creative Brahma with his consort Sāvitrī is the conscious Power of earth.

Earth is evolved from water. The preservative Visnu with his consort Rādhā is the conscious Power of water. The centre within which they are located is Svādhiṣṭhāna Padma.

Water is evolved from fire. The destructive Śiva or Rudra with his consort Bhadrakālī is the conscious Power of fire. Their centre is Manipūra Padma.

These three Padmas are the three Lokas, Bhū, Bhuvah, and Svah respectively. The re-incarnating Ego takes its recurring births and re-births in these three Lokas.

Higher above, in the heart-lotus is the region of air, in which are located Īsvara and Īśvarī, the immediate cause of the three lower regions and their presiding Deities. This is called Anāhata Padma If the Ego can escape the eddy of birth and re-birth, and merge its consciousness in Īśvara, it attains what is called Sālokya Mukti This region is called Maharloka. The heart-lotus has behind it another lotus, in which lies the seat of the Jīvātmā, the reincarnating Ego. To bring this truth home to the mind of the Sādhaka, the Upanisad says:

"द्वा सुपर्णा सयुजा सखाया समानं वृक्षं परिषस्वजाते ।
तयोरन्यः पिप्पलं स्वाद्वत्यनश्नन्न्योऽभिचाकशीहि ॥"

"Two friendly birds live together on the same tree, of whom one eats the sweet fruits, and the other, without eating, only sees."

Higher up is Viśuddha Padma, in the region of the throat Here is the region of ether, in which are located Sadāśiva and Mahāgaurī. This is the Janaloka

Between the eyebrows, at the root of the nose, is the region of mind, where Śambhu or Mahākāla and Siddhakālī reside. This is called Ājñā Padma. This region is the subjective Vārānāsī[1] (Kāśī) of Visveśvara, between the Gangā and Jamunā—that is, Idā and Pingalā nerves. Within the anther of this Padma is the spiritual moon

The second and third Padmas are, in fact, the higher Powers of the fourth—that is, the Ājñā Padma Their Vehicles are Mahātattva and Ahankāratattva, which are luminous like the Sun. The second, third, and fourth Padmas are Tapas Loka, while the Sahasrāra is the Satya Loka of the microcosmic human body.

The knowledge of these centres of Power in the human body is as old as the Vedas themselves. The great Rsis of the Vaidik wisdom-religion (Jñānadharma) learnt it from their Gurus, and it was passed on until we reach Manu, who, having received it by inspiration from the Most High, instructed humanity in the knowledge of Yoga, of which the doctrine of the centres of Power in the human body is an essential part The wisdom religion enunciated in the Upanisads is based upon Yoga, which one must practise if he be solicitous of Brahma-Jñāna (knowledge of Brahman, or spiritual knowledge) A mere study of the Upanisads does not impart that wisdom The Upanisads contain frequent references to some of the centres of Power on which the attention is particularly directed to be fixed. Rsi Patañjali's Philosophy of Yoga and Vedavyāsa's Commentary thereon mention these centres as the places in the human body where concentration, meditation, and communion should be practised

[1] Benares

Rsi Yājñavalkya of Upanisadic fame has a treatise on the method of Yoga in which he instructs his wife Gārgī as to how Yoga should be practised within these centres.

It will thus be seen that the centres of Power in the human body are not an innovation of the Tāntriks. They have their root in the Kosmic Law of evolution, and were revealed to mankind for their salvation But man, ever prone to drink of the lethean water of desire, had, in the great efflux of time, forgotten the inestimable boon of Yoga conferred on him and, therefore, towards the middle of the third cycle—that is, Dvāpara Yuga—his condition as a religious being had greatly deteriorated. In view of this state of things, and having regard to the approach of the Kali Yuga (age), with its darkening influences, the Lord of Yoga, Mahādeva, made a fresh revelation of Yoga with a method at once comprehensive and suited to the times. In the method thus revealed the centres of Power in the human body have been perspicuously dealt with, and culture through them definitely laid down. Thus has Yoga been saved; and even now there are numbers who have kept the Divine science alive by following the method of the Lord of Yoga The description of this Yoga is to be found in the Tantras, and the Tāntriks are the masters of its practice

I wish to avail myself of this opportunity to make a few observations on Yoga, about which much misconception seems to prevail amongst a certain section of the English-educated Hindu community The Hindus have only one system of Yoga, which has come down to them from the time of the Vedas. It is called Astāṅga, or eight-limbed Yoga. Maharsi Patañjāli's "Yoga Aphorisms" constitute the philosophy of this Yoga. Although the methods of Yoga-practice are in the keeping of Gurus, books on such methods are not wanting. From Maharṣi Yājñavalkya and Maharsi Dattātreya to Yogī Goraksanātha of modern times many have left treatises on the subject, and there is the Śiva Samhitā attributed to Śiva himself The eight-limbed Yoga, for the purpose of practice, is divided under five heads:

(1) Mantra Yoga (2) Laya Yoga. (3) Haṭha Yoga. (4) Rāja Yoga (5) Rājādhirāja Yoga

I have dwelt upon Mantra Yoga in the previous section. Laya Yoga is a Yoga the nature of which is described in the Gheraṇḍa Samhitā and similar works. Haṭha Yoga includes what is commonly known as Prāṇāyāma, the object of which is to produce in one's own body voluntary suppression of breath. In the previous section I have quoted Upanisad and Purāṇa to prove its vital importance in Yoga. The following quotations will show that Veda, Tantra, Smṛti, and Purāṇa are unanimous in holding that Prāṇāyāma is an absolute necessity in Yoga Manu says:

"दह्यन्ते ध्मायमानानां धातूनां हि यथा मलाः ।
तथेन्द्रियाणां दह्यन्ते दोषाः प्राणस्य निग्रहात् ॥"

(मनुः)

"As baser things mixed with gold and other metals are removed by burning those metals, so the propensities of the senses are removed by Prāṇāyāma."

Ṛṣi Patañjali says:

"ततः क्षीयते प्रकाशावरणम् ।"

"From that (viz., by practising Prānāyāma) the veil which hides pure knowledge is removed."

Now, it must be distinctly understood that as Prāṇāyāma is Haṭha Yoga, the elimination of the latter from Yoga-practice would be as beneficial to the practiser as the removal of his brain would be to a thinker. Yoga has two divisions, one outer and the other inner. The outer division comprises Yama (control), Niyama (regulation), Āsana (posture), Prāṇāyāma (breath-exercise), and Pratyāhāra (withdrawal), and the inner division comprises Dhāraṇa (concentration), Dhyāna (meditation), and Samādhi (communion). Prāṇāyāma, without which Pratyāhāra or withdrawal of the senses from their objects is impossible, stands at the gate leading from the outer to the inner division It cannot be avoided if one seriously wishes to practise Yoga It may here be observed that there is no royal road to Yoga, which is, in fact, nothing less than the complete reversal of the natural order of things in its aspirer. Round after round, from Yama (control) upwards, the aspirer must ascend, fortifying his body and mind with energy and vitality enough to enable

him to cope with the nature he has built within himself during myriads of births. The chronic diseases of the body and the mind must first be grappled with by means of Yama (control) and Niyama (regulation), which include among other things continence and worship When the mind is full of faith and devotion, and the body is buoyant, due to the conservation of virile energy, it is then that the aspirer must perfect his postures (āsanas), which help him materially in regulating his breath.

Purification of nerves (dealt with in the fifth section) is the next step to be taken The nerves, in their natural state, are covered with impurities, which must be removed before commencing Prānāyāma. To accomplish this there are available two alternative processes The first is by inspiration (Pūraka), retention (Kumbhaka), and expiration (Recaka) of breath upon a regulated scale and with the repetition of certain Bīja Mantras. The second is altogether physical, and is known by the name of Satkarma (six practices)[1]—that is, Dhauti (washing), Vasti (contraction and expansion of the anus), Neti (cleansing of nostrils and throat by thread), Laulıki (pendulum-like motion of the stomach), Trātaka (gazing at an object without winking until the tears trickle), and Kapālabhāti (inspiration and expiration of air, etc) The second alternative method is not mentioned in the Śiva Samhitā It need not be practised by a real aspirant who has no physical infirmity or disease to obstruct his Sādhanā One of these—viz , Trātaka—however, is practised by those who are very loud in their denunciation of Hatha Yoga In consideration of the physical and mental temperament of his Śisya, the Guru must decide which of the six modes of physical culture should be given him along with the first method, which is absolutely necessary. It generally happens that almost all the six modes are dispensed with

Here I must warn the reader that mere physical culture, such as Āsana, Satkarma, and Prāṇāyāma, are of little avail unless they are accompanied with other practices of Sādhanā We daily meet pseudosannyāsīs and athletes who exhibit for a

[1] See as to them *Introduction to Tantra Śāstra*

few pice their skill in such physical feats, and even levitation They may accompany spiritual self-culture, but by themselves they are nothing.

Having purified his nerves, the Sādhaka must practise Prāṇāyāma, the object of which is to suspend breathing for a considerable time without feeling the least uneasiness in respect of this reversal of the ordinary respiratory law of Nature This is called Kumbhaka; and when that is attained, it is then that real Yoga begins. For those who are physically or otherwise unfit to practise Kumbhaka by the inspiration (Pūraka) and expiration (Recaka) method, other methods are laid down in the Yoga Śāstra.

To awaken Kulakuṇḍalinī is the first grand work achieved through long practised Kumbhaka In the Mūlādhāra Cakra Her vital sheath sends out, through the Iḍā and Pingalā nerves, an incessant centrifugal and centripetal energy, which draws in and drives out the atmospheric air. It is said that the range of the vital energy thus sent out extends to nine inches without the nostrils This output of the vital energy has, by voluntary effort by means of Kumbhaka to be withdrawn. When Kumbhaka is of sufficiently long duration, the vital energy, being no longer able to act and re-act upon atmospheric air, rebounds upon the vital sheath itself, thus producing an abnormal action, not only upon the vital sheath, but on the space in the vicinity occupied by potential fire When those two Nature's finer forces, allied together, impinge upon the vital sheath, the mind, ever sensitive to abnormal actions of the body, forthwith repairs to the spot, and makes its first acquaintance with its real Mother, Kulakuṇḍalinī. Kulakuṇḍalinī is thus aroused from Her apparent slumber, and the ego, finds itself at the lotus-feet of its long-lost Mother. The glamour of its stepmother, Avidyā, for the time being vanishes, and the Ego—the reincarnating Jīva of millions of births and sufferings—implores the arms of its ever-gracious loving Mother.

But the accomplishment of this end by the ordinary process of Prāṇāyāma is very arduous and tardy. The Yoga Śāstra,

therefore, provides certain psycho-physical processes, called Mudrās, which operate as stimuli to Kumbhaka.

The Śiva Samhitā says:

"सुप्ता गुरुप्रसादेन यदा जागर्ति कुण्डली ।
तदा सर्वाणि पद्मानि भिद्यन्ते ग्रन्थयोऽपि च ॥
तस्मात् सर्वप्रयत्नेन प्रबोधयितुमीश्वरीम् ।
ब्रह्मरन्ध्रमुखे सुप्ता मुद्राभ्यास समाचरेत् ॥"

(शिवसंहिता)

"When, by the grace of the Guru, the slumbering Kuṇḍalī wakes up, it is then that the lotuses are penetrated, and the knots (of karma) untied. Hence, to awaken the Īsvari, sleeping on the cleft of Brahman, practise Mudrā by all means."

Being thus awakened, Kundalinī enters the great road to liberation (Mukti)—that is, the Susumnā nerve—and penetrating the centres one by one, ascends to the Sahasrāra, and there coming in blissful communion with the Lord of Lords, again descends down through the same passage to the Mūlādhāra Cakra Nectar is said to flow from such communion. The Sādhaka drinks it and becomes supremely happy. This is the wine called Kulāmrta, which a Sādhaka of the spiritual plane drinks There are three planes of Sādhana, corresponding to the three planes of consciousness in which the manifested Divinity is realizable—viz., the Ādhibhautik (subtle physical) plane, the Ādhidaivik (psychic) plane, the Ādhyātmik (spiritual) plane. In reference to the latter the Tantra says:

"पीत्वा पीत्वा पुनः पीत्वा पीत्वा पतति भूतले ।
उत्थाय च पुनः पीत्वा पुनर्जन्म न विद्यते ॥"

"Drinking, drinking, again drinking, drinking fall down upon earth; and getting up and again drinking there is no re-birth "

During the first stage of Ṣatcakra Sādhana, the Sādhaka cannot suppress his breath for a sufficiently long time at a stretch to enable him to practise concentration and meditation in each centre of Power He cannot, therefore, detain Kundalinī within Susumnā longer than his power of Kumbhaka permits. He must consequently, come down upon earth—that is, the Mūlādhāra Cakra—which is the centre of the element, earth,

after having drunk of the heavenly ambrosia. The Sādhaka must practise this again and again, and by constant practice the cause of re-birth—that is, vāsanā (desire)—is removed.

When Kumbaka has, by practice become of sufficient duration, the Sādhaka must concentrate his mind upon each of the centres, beginning from Mūlādhāra Mother Kuṇḍalinī leads him She unites Herself with the Lord of each of the centres, and the Sādhaka must meditate on the united male and female Deity as his Iṣṭadevatā, that is, the object of his worship. When meditation on each of the centres is thus perfected, the Sādhaka becomes master of the element which dominates it. In this wise, the five elements dominating the five centres, from Mūlādhāra to Viśuddha, being conquered, the Sādhaka is emancipated from the bondage of the objective world. Wealth, power, prestige, carnal passion, and all their train, have no power over him, he having become the master, and no longer the slave, of the elements. His mind and body gain immensely by the acquisition of such mastery. By meditation on and communion with the presiding Deities of the centres, his consciousness becomes identified with their consciousness Thus the effect gradually merges into the cause, as the Sādhaka rises from the lower to the higher Divine Lotuses.

The sixth lotus from the lowest—that is, the Ājñā Cakra—is reached. It is called Ājñā Cakra because therein is the Lord of mind, whose Ājñā or fiat creates and uncreates the elements and their Lords. Meditation on and communion with the Lord of this centre (which comprises the Nāda and the Bindu centres) renders the Sādhaka master of Manas, Ahaṁkāra, and Buddhi. He is no longer the creature of duality that he was. Worship of forms is passed, and true knowledge is revealed to him. He learns to distinguish between Ātmā and non-Ātmā. Prakṛti, with her multifold divisions and subdivisions, being cognized, Ātmā is realized. Mother Kuṇḍalinī now reveals Herself to Her dear son in Her pure Prākṛtik garb, and leads him on to the Lord of Lords, Cause of Causes, the Saguna Īśvara, where the Sādhaka finds Her and the Lord in undistinguishable association and becomes the Lord Himself. This is called Raja Yoga.

The Sādhaka, who, having now discovered the Vācaka Śakti of his worship, and having himself become the Vācaka Śakti, wishes to become the Vācya Śakti (the real object of his search), casts off the last remains of his Sūksma Śarīra (subtle body), or, rather, Kārana Śarīra (causal body) and piercing the spiritual Sun, drops, as it were, into the ocean of Cit—the real Śakti, the one true, blissful existence, the bourn whence no traveller ever returns. This is accomplished by what is called Rājādhirāja Yoga

In the Taittirīyopanisad self-culture through what are called Sheaths (Kośas) is indicated but not detailed. Bhrgu, the son of Varuna, is said to have accomplished it by Tapas Śankarācārya explains Tapas here to mean concentration of the mind and the senses Concentration, meditation, and communion are the higher practices of Rāja Yoga, and as nothing within the body can be cognized without concentration, it is clear that Bhrgu practised Rāja Yoga for the acquisition of Brahmajñāna (spiritual knowledge) The Sheaths are five in number—viz :

(1) Annamaya Kośa (the Sheath of food). (2) Prānamaya Kośa (the Sheath of life) (3) Manomaya Kośa (the Sheath of lower mind) (4) Vijñānamaya Kośa (the Sheath of higher mind) (5) Ānandamaya Kośa (the Sheath of bliss)

According to my view, these Kośas are mentioned to indicate the causes from which they arise, for Yoga is practised in the lotuses or centres of Power through the Susumnā nerve. There is no difference of opinion on this point. That Brahmajñāna cannot be acquired without Yoga, and that Rāja Yoga is the most potent means to acquire it, is conceded by the Commentators and indicated in the Upanisads themselves. Even in the Taittirīyopanisad the lotuses are broadly hinted at thus:

"स य एषोऽन्तर्हृदय आकाश । तस्मिन्नय पुरुषो मनोमय. । अमृतो हिरण्मयः । अन्तरेण तालुके । य एष स्तन इवावलम्बते । सेन्द्रयोनि· । यत्रासौ केशान्तो विवर्तते ।"

(तैत्तिरीयोपनिषत्)

"Within the heart (lotus) is an ethereal space, in which the immortal, resplendent Lord of mind resides The path of Brahman lies within the hanging breast-shaped thing (cranium) at the crest of the head where the hairs divide."

The centres of Power are the causes from which the five Sheaths arise. Bhṛgu, by practising Yoga in those centres, gradually discovered the Sheaths. His first discovery was the Annamaya Kośa, which arises from the elements—earth, water, and fire. Earth and water produce food, which is assimilated by fire and converted into the substance which forms the body it nourishes. Earth, water, and fire, being the presiding elements in Mūlādhāra, Svādhiṣthāna, and Maṇipūra centres respectively, they became the objects of Bhṛgu's concentration in the first place; because, by awakening Kulakuṇḍalinī the Sādhaka first meets Mūlādhāra, then Svādhisṭhāna, and then Maṇipūra

The Prāṇamaya Kośa arises from Anāhata and Viśuddha centres, in which vital air and Ākāśa respectively preside

The Manomaya Kośa is evolved from the Ājñā centre, which is the centre of mind.

From the Bindu and Nāda Cakras arises the Vijñānamaya Kośa. And undifferentiated Prakṛti in the Sahasrāra is Ānandamaya Kośa.

It will thus be seen that by mentioning the Kośas the Upaniṣads do not lay down a system of culture different from that through the centres of power in accordance with the Rājayoga system. In fact, there are only two systems of self-culture mentioned in the Hindu Śāstras—viz, Bhakti Yoga (Path of Faith and Love) ,and Jñāna Yoga (Path of the Eight-limbed Yoga). As the Upanisads are the science of Jñāna (knowledge), it is plain that Bhakti Yoga is not meant to be the instrument of culture for cognizing the Kośas. I have touched upon the Kośas to impress upon the minds of the public which reads the Upaniṣads the fact that in self-culture the path of knowledge is but one, and that that path is the Eight-limbed Yoga.

I will conclude with a few observations on self-culture by Faith and Love (Bhakti Yoga) and self-culture by knowledge (Jñāna Yoga). The path, which begins with the suppression of breath (Kumbhaka) and ends in the realization of the unconditioned, immutable Brahman, is no doubt the high road to perfect knowledge, but it is a long, tedious, and trying journey, which very few are physically and mentally capable of accom-

plishing. Many aspirants, indeed break down, and many succumb. One who is desirous of following this path should undertake it early in youth if he be physically and morally strong enough to pass through the rigid ordeals to which a neophyte is subjected by the Gurus who follow the Vaidik method of Yoga-training. I have heard it said by a venerable personage, who is reputed to be an eminent Yogī and a great Sanskrit scholar, that successful Yoga-culture is not possible unless pursued according to the Tāntrik method, which renders the otherwise bleak prospect cheerful to the neophyte, and buoys him up with strength and courage commensurate with the arduous task he has undertaken. Very few, indeed, are there who are physically and morally fit for, and who have the opportunity to devote their life almost entirely to, the pursuit of Jñāna Yoga. Besides, the Hindu scriptures insist upon the culture of the Path of Faith and Love as the initial stage through which an aspirant must pass before he is fit to undertake the Path of Knowledge.

Of the Eight-limbed Yoga, Niyama (Regulation) is the second limb, in which Īśvarapranidhāna—that is, worship of God—is the most prominent feature It will, therefore, be seen that to eliminate the first and second limbs and begin with the third is a violation of the scheme of self-culture laid down in the Śāstras, the effect of which cannot but be disaster.

When the fiery path of Jñāna Yoga, dwelt upon in this section, is fit for but a few, the milky way of Bhakti Yoga, which is the subject of the previous one, is open to all—to the young and the old, the weak and the strong, and to the man of business who has not much time to spare for the systematic pursuit of Jñāna Yoga. Bhakti Yoga carries the aspirant slowly but surely through the eddy of the world to that bourn where serene peace and calm predominate. It yields almost the same result as does the other system of culture The first and foremost achievement of a Sādhaka is the awakening of Kulakundalinī Unless and until that is done, the roving mind, identified with the objective world, cannot be drawn in, and concentration and meditation successfully practised. It is by concentration and meditation that the blessed state of Samādhi (communion) is reached, and

the Ego is freed from the trammels of the objective world. The important work of awakening the Divine Serpent is as much within the reach of the Tāntrik Bhakti Yogī as it is of the Jñāna-Yogī. Japa and worship according to the Tāntrik method and other means as taught by the Tāntrik Guru, will infallibly awaken Kulakuṇḍalinī.

The following aphorism from Patañjali's "Yoga Darśana Sādhanapāda," S. 45, will convince the reader that worship of God leads to Samādhi:

"समाधिसिद्धिरीश्वरप्रणिधानात् ।"

"By worshipping God Samādhi is attained."

High Tāntrik Sādhakas unite both the Yogas in their self-culture, and obtain most happy results within a comparatively shorter time, without undergoing those privations and hardships which are the inseparable companions of the Sādhakas of the other school.

Spiritual self-culture, like the culture of the mind, must be begun from the beginning. As with the cultivation of the mind, so is it with the unfoldment of the spirit; the rudimentary stages of knowledge cannot be leaped over and the highest wisdom at once attained. External worship leads to internal worship; internal worship purifies the mind; purity of mind induces concentration and meditation; when meditation is ripe communion (Samādhi) ensues and the Sādhaka attains, at last, the Highest Bliss.

Tāntrik Bhakti Yoga has another phase. It leads the intrepid Sādhaka, within but a short period, into the arcana of Nature, and brings him even face to face with the Vācaka Śakti of his worship. But as these are secret things, I cannot speak of them here.

The Science of Tāntrik Spiritual Culture

Tāntrik Spiritual Culture (Sādhana) connotes three terms—viz., the subject, the object, and the means. The subject is the aspirer, the disciple who employs certain special means for the achievement of certain definite results, and who is called the Sādhaka. The object is that which is sought to be attained, and

is called the Sādhya. Thirdly, the means are the various methods of culture laid down in the Tantras, which are only to be employed by a disciple under the direction of a competent Guru.

Sādhakas are of three classes The ordinary householder, who has a family to support, and who is bound by social and other ties, belongs to the lowest class Higher Sādhakas, though householders, are free from many of the passions, prejudices, and desires for the enjoyment of earthly blessings which form the principal mainspring of action of the lowest class The highest class of Sādhakas comprises god-like men, who have no fixed habitation, or family, or other ties which chain, who have no social duties to discharge, no conventionalities to conform to, no desires to satisfy, and nothing which is of this earth to seek. A Sādhaka of the lowest class is practically a dualist, for his own self is not in harmonious association with the Supreme Self of all the universes. His actions, therefore, flow from his desire for self-gratification. His devotion to the Supreme or his acquisition of occult Yoga powers is motived by the enjoyment of blessings suited to his taste A Sādhaka of the next higher class believes his self to be *in esse* the same as the Supreme Self, thus, fixing his faith on the Advaita (non-dual) Brahman, he endeavours to view the universe as one unbroken chain of appearances, which, though apparently divided, are but inseparable parts of one homogeneous whole. His actions, therefore, are in accordance with his faith Passions, prejudices, distinctions, conventionalities, and all those hosts of feelings, emotions, and motives which crystallize themselves into attachment (Rāga) and repulsion (Dvesa) have consequently no place in his broadened mind. Though living *in* the world, he is not *of* it He is called, in the Tantra, a Grhāvadhūta. Persistent conduct in conformity with these ideas leads him to that stage of blessed consummation where he is more a god than a man, the egotism of his gross and subtle bodies vanishes, he realizes the Eternal Blissful Mother, and finds Her in every being and in everything He is called a Kulāvadhūta, and belongs to the highest class of Sādhakas.

The Sādhya, or the object sought to be attained, varies from the Highest Advaita Brahman to the lowest beings of the spirit-

world, according to the capacity and proclivity of the Sādhaka. Unseen beings, intermediate between man and the manifested Brahman, good, bad, and malignant, swarm in the universe in every direction. They are either nature-born, or disembodied human egos. The Science of Tantra not only recognizes their existence, but describes and classifies them, and provides means by which communication may be had with them, and by which they may be controlled or avoided. Whilst the higher among these unseen Powers bestow upon a Sādhaka prosperity, progeny, health, fame, power, learning, and the like, and grant to him whatever he prays for his welfare, the lower and the lowest of the Powers only satisfy his base and carnal longings. He who cultivates acquaintance with such intermediate beings can never hope to attain liberation from the sorrows and pains of the world Even Brahmā, Viṣṇu, and Śiva are perishable; allegiance even to Them is not beyond the grip of Māyā. The fate of such worshippers is thus summarized in the Bhagavadgīta:

"Those who worship the Devas go to the Devas; to the Pitrs (ancestors) go the Pitṛ-worshippers; to the Bhūtas (spirits) go those who sacrifice to Bhūtas; but My worshippers come unto Me."—Chap. ix, verse 25.

The Kulārṇava Tantra thus admonishes unwise men:

ब्रह्माविष्णुमहेशादिदेवता भूतजातयः
नाशमेवानुधावन्ति तस्माच्छ्रेयः समाश्रयेत् ॥

"Brahmā, Viṣṇu, Maheśa, and other Devatās, being within the category of 'matter' (Bhūta), are hastening towards destruction. Hence do what is right."

What is right (Śreya) is distinguished from what is dear (Preya) in that the thing dear, though honey for the time being, is venom in the long run; whereas what is right is unsavoury in the beginning, but is ambrosia in the end. The Tantra Śāstra holds that the right conduct of man is to identify himself with what is imperishable and perennial Bliss, and to forego all objects of desire, however sweet they may be, as so many binding chains added to the already numerous heavy bonds which bind the *Kārmic* body.

The Tantras, like the Vedas, while laying down the Upāsanā osts of Devas and Devīs for unwise men, who cannot overcome ır cherished Vāsanā (desires) for present and but short-lived ıre happiness proclaims the Upāsanā of the "One-without-a-ond" Brahman, and explains in detail how that supreme good ıy be attaıned.

The manıfested aspect of Brahman is the object of worship. ıe Kathopanisad describes the Manifested Brahman thus:

यः पूर्वं तपसो जातमद्भ्यः पूर्वमजायत ।
गुहा प्रविश्य तिष्ठन्तं यो भूतेभिर्व्यपश्यत । एतद्वै तत् ।
या प्राणेन संभवति अतिर्देवतामयी ।
गुहां प्रविश्य तिष्ठन्तीं या भूतेभिर्व्यजायत । एतद्वै तत् ।

"He, who was, by meditation, the first-born before the ːreation of the five elements, who resıdes in the hollow of the ıearts of beings, and ıs in all causes and effects. He who perceives Hım ın this manner perceives the Absolute in Hım."

"She, who was born as Prāṇa (the 'One Life'), in whom are all Devatās, who is Adıti (eater of the five elements), who resides in the hollow of the heart, is in all causes and effects. He who perceıves ın this manner perceives the Absolute Brahman in Her." —Kathopanısad, Chap. ıv, verses 6 and 7.

The Śvetāśvataropanisad opens with the query, What is the cause of the unıverse and all that is contained in it? The answer to this questıon ıs given in the following verse:

ते ध्यानयोगानुगता अपश्यन् देवात्मशक्तिं स्वगुणैर्निगूढाम्

"Immersed in concentration and medıtation they found the Power (Śakti) whıch ıs the cause of the universe[1] to be lying hidden by Her own Guṇas" (Sattva, Rajas, and Tamas).—Chap. i, verse 3.

Reading between the lines, the truth is patent that the manıfested Brahman ıs Śakti, and that Śakti, though one and indıvısıble, has dual action ın cosmogenesis, and is therefore expressed in terms masculıne and feminine, to explain, however indırectly, the idea of Dıvine causation in human language The manıfested Brahman beıng essentially the same as the

[1] The phrase देवात्मशक्ति means देवात्मना ईश्वररूपेण अवस्थिता शक्तिम् । commentary of Śankarāchārya

unmanifested Absolute Brahman, Śakti, when unmanifested is Cit (pure consciousness), and when manifested, is Cit with Māyā or Prakṛti, which is the material cause of the Universe, and which is the "own attribute or guṇa" (स्वगुण) of Śakti.

The Tāntrika View of Śakti is exactly the same, as has been explained already in an earlier portion of this essay. In Sarva-sāmrājyamedhā Stotra of Dakṣiṇākālī the following very clear statement is to be found:

महानिर्गुणरूपा च वाचातीता पराकला ।
क्रीडायां संस्थिता देवी शून्यरूपं प्रकल्पयेत् ॥
सृष्टेरारंभकार्यें तु दृष्टाच्छाया तया यदा ।
इच्छाशक्तिस्तु सा जाता तया कालो विनिर्मितः ॥

(The word छाया in the above is thus explained in Brahmayāmala: देवीशक्तिरियं छाया ब्रह्मदेहाविनिर्गता । "This Chhāyā is Devī-Śakti emerged from the body of Brahman.")

The above four lines may be thus rendered:

"The ineffable Superior Power is supremely attributeless (that is, Absolute). This Devī (Power), being playful, imagined forms in Śūnya[1] (that is, in the Absolute). In the initial work of creation, when She saw Chhāyā, then She became the Power of Volition, and by Her Mahākāla was created."

Duality in unity is the characteristic of the Tāntrik doctrine, and all its methods of worship are based upon this truth. The Kulārṇava says:

अद्वैतं केचिदिच्छन्ति द्वैतमिच्छन्ति चापरे ।
मम तत्त्वं विजानन्तो द्वैताद्वैतविवर्जिताः ॥

"Some wish (me to be) Advaita (non-dual), and others wish (me to be) Dvaita (dual). He who knows me in essence is free from both Dvaita and Advaita."

The Sādhaka who realizes Duality in the "one-without-a-second" Brahman liberates himself from the bondage of Māyā. He is a true knower of Brahman; he is a true Kaula.

शून्यं तु सच्चिदानन्दं निःशब्दब्रह्मशब्दितम् ।
कुलं तु ब्रह्मशक्तिः स्यादकुलं ब्रह्म चोच्यते ।
कुलाकुलात्मतत्त्वज्ञः कुलीनः स च कथ्यते ॥

[1] "The soundless Sat-cit-ānanda Brahman is called Śūnya" (Yogasvarodaya).

"Kula is the Power of Brahman; Akūla is called Brahman; he who knows Ātmā to be essentially Kula and Akūla is called Kulīna"—Kulārnava Tantra.

As in Kosmic creation Śakti becomes Nāda and Bindu—Śakti and Śiva—so does Śakti become male and female in individual creation, the male principle existing in the smallest degree in the female, and the female principle existing in the smallest degree in the male These two great principles, which are ever in association in every act of creation, sustentation, and dissolution are never divorced from each other, but are ever inseparably connected, though the predominance of the one or the other in objects present the spectacle of apparent separation.

It is Śakti alone which can save a Sādhaka from the quagmire of the senses and their objects and lead him on to the blessed abode of Brahmānanda (Brahman as Bliss). The individuality of a person is but the resultant of his feeling and emotions, ideas and thoughts in relation to the objective world, which he has experienced in thousands of births and rebirths, and which bind him down to the world and its objects The dissolution of his physical body translates him into a region of temporary subjective happiness or misery, but as sure as the sun rises from the east, he must again pass into the mother's womb, there suffer untold misery; and thence issuing into the world, must there for a brief span of time be tossed to and fro by his own Karmas. This play is enacted for ever and ever, and there is no escape therefrom unless he can extricate himself from the grip of Avidya (nescience), the charming syren of worldly bondage, and take refuge at the holy feet of vidyā (knowledge). Vidyā alone can make a Sādhaka the master of himself, and the conqueror of the elements, the senses, and the mind.

या विद्या सा महामाया सा तु सेव्या सदा बुधैः ।
योऽविद्यामुपासते सोऽय तमः प्रविशति ॥

"Vidyā is Mahāmāyā, She should be served by the wise; he who worships Avidya enters the region of darkness."—Śāktānanda Taranginī.

How Śakti became Śabdabrahman has been previously

described Śakti, when manifested, is Prāna, the one intelligent, all powerful, creative vital principle:

आत्मन एष प्राणो जायते । यथैषा पुरुषे च्छायैतस्मिन्नेतदाततं, मनः कृतेनायात्यस्मिञ्शरीरे ।

"From the Ātmā this Prāṇa is born. As shadow is to the body, so is Prāṇa associated with Ātmā; it comes to this body by the action of the mind."[1]—Praśnopanisad, verse 32.

Hiraṇyagarbha or Prāna is called the 'First-born' in the Upanisads We have seen that Hiranyagarbha and Aditi are one and the same, and that Aditi is what the Tantra calls Śakti. We have also seen that Śakti as Kulakuṇḍalinī is the Mother of Universes, whose Breath is life. The fifty Mātṛkā sounds, which form Her body, are Prāṇik principles, from which universes are evolved, by which they are sustained, and into which they are disintegrated "Sound" and Prāṇa are univocal terms:

नादः प्राणं च जीवं च घोषश्चेत्यादि कथ्यते ।

"(Sound) is called Nāda, Prāṇa, Jīva, Ghosa, etc."—Prapañcasāra, 4th Paṭala.

In Rudrayāmala, quoted by the author of Prānatosiṇi Kulakundalinī, is called वायुरूपा मूलाम्बुजस्थिताम्—"of aerial form, located in the Mūlādhāra Cakra."

The knowledge of Śakti as Prāṇa is of vital importance in spiritual self-culture. The Praśnopanisad thus summarizes the result of such knowledge:

उत्पत्तिमायतिं स्थानं विभुत्वं चैव पञ्चधा ।
अध्यात्मं चैव प्राणस्य विज्ञायामृतमश्नुते ॥

"He who knows in detail the birth, the arrival (in human body), the place (in the body), the pervasivenses, the external (as sun, etc.) and the internal (as eyes, etc.) manifestations of Prāṇa becomes immortal."—Verse 41.

The Upanisad lays down the *Sūtra* or principle, which the Tantra works out and develops into a methodology, by the faithful observance of which a Sādhaka can not only approach the "The One Life," the Śabdabrahman, the All blissful Mother, but,

---

[1] Karma which works is Samskāra, and the latter manifests as the mind Therefore Samskāra as mind produces life With the destruction of mind (manas) there is liberation

freeing himself from the Kārmik sheath which made him dissimilar to the Mother, can become Her Very Blessed Self.

It is only Yoga culture, described under the heading "The pilgrimage of the human ego," which enables a Sādhaka to know in detail "the birth, the arrival, the place," and the like of Prāna.

The relation of the manifested Brahman or Śakti to the universe in its three planes of existence and its extra-kosmik aspect must be thoroughly grasped by a Sādhaka of the two higher classes. For, without such knowledge Sādhana is impossible, and its ultimate result, the realization of Brahman, unattainable. The following is quoted from the Māṇḍūkyopanisad as a key to the acquisition of such knowledge:

सर्वं ह्येतद् ब्रह्मायमात्मा ब्रह्म सोऽयमात्मा चतुष्पात् ॥ २ ॥
जागरितस्थानो बहिष्प्रज्ञः सप्ताङ्ग एकोनविंशतिमुखः स्थूलभुग् वैश्वानरः प्रथमः पादः ॥ ३ ॥
स्वप्नस्थानोऽन्तःप्रज्ञः सप्ताङ्ग एकोनविंशतिमुखः प्रविविक्तभुक्तैजसो द्वितीय. पादः ॥ ४ ॥
यत्र सुप्तो न कंचन काम कामयते न कंचन स्वप्नं पश्यति तत् सुषुप्तम् ।
सुषुप्तस्थान एकीभूतः प्रज्ञानघन एवानन्दमयो ह्यानन्दभुक् चेतोमुखः प्राज्ञस्तृतीयः पादः ॥ ५ ॥
एष सर्वेश्वर एष सर्वज्ञ एषोऽन्तर्याम्येष योनिः सर्वस्य प्रभवाप्ययौ हि भूतानाम् ॥ ६ ॥
नान्तःप्रज्ञं न बहिःप्रज्ञ नोभयत.प्रज्ञं न प्रज्ञानघनं न प्रज्ञ नाप्रज्ञम् । अदृश्यमव्यवहार्यमग्राह्यमलक्षणमचिन्त्यमव्यपदेश्यमेकात्मप्रत्ययसारं प्रपंचोपशमं शान्तं शिवमद्वैत चतुर्थं मन्यन्ते स आत्मा स विज्ञेयः ॥ ७ ॥

"The syllable 'Om' is all that is the universe, and is Brahman; it is the Ātmā, and is Brahman Brahman (as Para and Apara) consists of four parts. (Not that Brahma has really four parts, but to explain its all-pervasiveness parts are imagined.)"

"The first part is the *Wakeful State*, cognizer of the objective world, seven-limbed,[1] nineteen-mouthed,[2] gross-eater (called Vaiśvānara).

"The second part is the *Dreaming State*, cognizer of the subjective world, seven-limbed, nineteen-mouthed, eater of desires (called Taijasa).[3]

[1] Seven limbs. Heaven is his head, the sun is his eyes, air is his Prāna, the Ākāśa is the trunk of his body, water is the hinder part of his body, the earth is his foot, and fire is his mouth.

[2] Nineteen mouths—viz , ten Senses, five Prānas, Manas, Buddhi, Ahankāra, Citta Because he cognizes, feels and eats the gross objects by means of these nineteen mouths or doors, therefore he is called "gross-eater"

[3] Taijasa is beyond the cognizance of senses. He feeds upon mental states only.

"That is the *State of Sound Sleep*, where no desire is felt, no dream is seen, which is the undistinguishable cause and effect, in which the mentalities of the two previous states are undistinguishably blended together (as different objects in pitch dark nights), which is blissful (unaffected by the senses, their objects, and the mind), the eater of bliss and cognizer of the wakeful and dreaming states through the mind. This, the third part, is called Prājña.[1]

"He, Prājña, is the Lord of all, is all-wise, is the regulator of all beings, is the birthplace (yoni) of all, is the creator and destroyer of all beings.

"Not the cognizer of the objective world, not the cognizer of the subjective world, not the cognizer of both, not one in whom all states of mind are inseparably blended together, neither cognizer nor non-cognizer; unseen, not an object of action, imperceptible, undefinable, unthinkable, ineffable, cognizable only by the knowledge that the One Ātmā pervades all the three previous states; in which the three previous Māyik states are not—that is, the undifferentiable, peaceful, all-blissful Advaita the fourth —He is Ātmā, He is the fit object of knowledge."

The human mind being the result of accumulated Karma, good, bad, and indifferent, of untold ages, its natural alliance with the objective world has rendered it rather a product of such alliance than an entity possessing intrinsic capacity for cognizing the Supreme. As it is, the formation of a true concept of the Godhead is a difficult task, which depends much more upon the purification of mind, by religious works, penances, devotion, and the like, than upon the power of the intellect, however cultured the latter may be. Such being the case, it is but natural that Sādhakas should oftener than not form a partial idea of the Supreme. The Sādhaka's idea of the Supreme regulates the results of his Sādhana. The Praśnopanisad thus sets forth the matter:

---

[1] These three states of Divine Consciousness are symbolized by the three letters of ओम् (Om), अ being the first state, and is called Rgveda उ the second state, is called Yajurveda; and म the third state, is called Sāmaveda.

स यद्येकमात्रमभिध्यायीत, स तेनैव संवेदितस्तूर्णमेव जगत्यामभिसंपद्यते तमृचो मनुष्यलोकमुपनयन्ते, स तत्र तपसा ब्रह्मचर्येण श्रद्धया संपन्नो महिमानमनुभवति ॥ ३ ॥

अथ यदि द्विमात्रेण मनसि संपद्यते, सोऽन्तरिक्षं यजुर्भिरुन्नीयते सोमलोकम् । स सोमलोके विभूतिमनुभूय पुनरावर्तते ॥ ४ ॥

यः पुनरेतं त्रिमात्रेणोमित्येतेनैवाक्षरेण परं पुरुषमभिध्यायीत स तेजसि सूर्ये संपन्नः । यथा पादोदरस्त्वचा विनिर्मुच्यत एवं ह वै सपाप्मना विनिर्मुक्तः स सामभिरुन्नीयते ब्रह्मलोकं स एतस्मात् जीवघनात् परात्परं पुरिशयं पुरुषमीक्षते ॥ ५ ॥

"If he (the Sādhaka) meditates on Brahman as consisting of one part only (the first part, as cognizer of the objective world), then by such meditation, acquiring knowledge, forthwith does he come to the earth (after death); the first part as Ṛgveda transmits him to the human species, where, by penance, continence, and faith, he enjoys glory."

"If he meditates on Brahman as consisting of the second part (cognizer of the subjective world), he attains the subjective world He (after death) is carried by Yajurveda to the Soma Loka (Moon) There enjoying glory, he comes back amongst men"

"He who meditates on the Great Lord as one whole, consisting of all the three parts, attains to the effulgent sun As a snake gets rid of its skins so is he freed from his impurities, and is raised to the Brahma-Loka[1] by Sāmaveda. He realizes by meditation the Paramātmā, which is within the body of every being, and which is greater than the aggregate of Jīva, (individuals)"[2]

The Tāntrik systems of self-culture are constructed in strict accordance with the three aspects of the Divine Mother, so that no Sādhaka's work and toil may go amiss. They raise him step by step from the most external belfry to the innermost Tabernacle of Mother Mahākālī, never forcibly weaning him from his habits, but transforming those habits into fragrant flowers and grateful offerings

---

[1] Called also Satyaloka, the highest region of the manifested Supreme

[2] The manifested Supreme is the soul of all Jīvas He is the Antarātmā of all beings within the form of Linga Deha The apparently separated Jīvas are heaped together, as it were, in him without distinction, hence he is called "aggregate of Jīvas" (जीवघन). While in the Brahmaloka-state, the Sādhaka is blessed with the vision of the Absolute, and of union with It as water unites with water (B K. M)

The importance of possession of a thorough knowledge of Śakti is thus stated in Niruttara Tantra:

बहूना जन्मनामन्ते शक्तिज्ञानं प्रजायते ।
शक्तिज्ञानं विना देवि निर्वाणं नैव जायते ॥

"After many births the knowledge of Śakti is acquired. O Devī! without the knowledge of Śakti, Nirvāṇa is unattainable.'

The knowledge of Śakti is dependent upon self-culture for its attainment, for mere intellectual knowledge gained by study cannot raise a man to the state of Divinity. Even intellectual unerring knowledge of the transcendental science is not attainable without devotion to God and Guru.

The mind must be thoroughly trained in spirituality, and brought in harmony with supersensuous truths before one can hope to be able to understand the true import of that with which the transcendental science deals.

यस्य देवे पराभक्तिर्यथा देवे तथा गुरौ ।
तस्यैते कथिता ह्यर्थाः प्रकाशन्ते महात्मनः ।

(श्वेताश्वतरोपनिषत्)

"The meaning of these truths of which I have spoken is revealed to the high-souled man, who has supreme and equal devotion to Devatā and Guru."

The path of desire and the path of non-desire or cessation are the two paths, either of which a Sādhaka must choose for himself. As man is a bundle of desires and propensities, the regulation of such desires and propensities on lines which may eventually free him from those bondages of woe is the end and aim of all method, either Vaidik or Tāntrik. As the four Vedas are replete with hymns and prayers to God or the Gods, for the attainment of objects of desire, so also the Tantras are full of methods for the attainment of the same end. By following those methods, desires and propensities are circumscribed, passions curbed, and animal nature transformed into Divine nature. It is in the lot of but a few to pursue the path of cessation from the outset. The vast majority of men must be looked after, in order that they may not only save themselves, from being mere brutes, but may become good fathers, mothers, sons, bro-

thers, neighbours, citizens—healthy, robust, and God-loving. The Tantra proclaims that its votaries shall become all these, irrespective of caste, colour, and creed.

Whether one be on the path of desire or on the path of cessation, Karma Yoga, Jñāna Yoga, and Bhaktī Yoga are indispensable to him. By continually practising works prescribed by the Tantras one's mental and physical impurities are expurgated, the mind becomes pure and transparent, so as to be susceptible of the presence of the Divine light within; the body is no longer the habitual store of Rājasik and Tāmasik cells which incite the senses to ignoble works. By Jñānayoga knowledge of Divinity is gained, and by Bhakti Yoga, Jīva and Śiva are united, and the supreme good attained; for according to Tāntrik Monism, not even a scintilla of difference is admitted to exist between Jīva and Śiva essentially.

One of the characteristic works prescribed in the Tantras is what is called Prayoga (deputation) Ordinarily, what man achieves is the result of his own exertions aided by the exertions of others, or of labour and skill purchased. But human exertions, labour, and skill often fail to produce a desired result. In the Hindu mind belief in the help of supersensuous beings is as ancient as the Vedas. Indeed, the Vedas are replete with sacrifices to Devas for attaining desired objects. The Tāntrik System, called "Deputation", is less arduous and less expensive, and can be given effect to within a short time. When at critical moments human efforts and skill give way, man in every country naturally raises his eyes upwards, imploring Divine help and mercy. Divine help and mercy, though in fact attainable, are yet very difficult to attain, for the degree of spiritual culture requisite for such a purpose is the attainment of but very few. The Tantra provides, however, comparatively easy means by which Devatās may be communicated with and their help obtained This branch of Tāntrik knowledge is no part of a man's self-culture, it being merely an art, more useful than spiritually efficacious

Whether in the path of desire or in the path of cessation, the worship of one Brahman is the burthen of the Tantra, and the

object of that worship is the liberation of the individual soul from eternally recurring misery, uniting Ātmā with Ātmā, by the dissolution of the Kārmik body. To achieve that end, concentration, meditation, and communion are essential. But an object is necessary upon which to concentrate the mind. The universal or all-pervading form of Brahman functioning in undivided, homogeneous effulgence, through the waking, dreaming, and slumbering state of being, is scarcely such an object as the mind can grasp. Pratīkas[1] are therefore used as its substitute. The Avatāra forms, Yantras, and human forms in special Pujās, are the best forms. Images are fashioned after Avatāra forms. When by dint of Sādhana Divine effulgence is cognized in a Pratīka, then is it that the Sādhakas' vision opens to see the universal Form. The incarnation forms[2] of the Divine Mother, called the Ten Mahāvidyās, are the Upāsya Devatā (the worshipful God) of the Śākta Tāntriks. Sādhakas, according to their predilections, heredity, or mental conditions, worship one or other of them, believing the particular Form to be Brahman. Images of such Forms, or Yantras, are made, and external worship made to them as Brahman. If a Sādhaka's Sādhana be intense and high, Brahman or the Divine Mother manifests Her Divine Self in the image, which for the time being glows with Divine Life.

गवां सर्वाङ्गजक्षीरं स्रवेत् स्तनमुखाद्यथा ।
तथा सर्वगतो देवः प्रतिमादिषु राजते ॥
आभिरूप्याच्च बिम्बस्य पूजायाश्च विशेषतः ।
साधकस्य च विश्वासाद्देवतासंनिधिर्भवेत् ॥

"As milk, pervading the whole body of cows, comes out through the teats, so is the all-pervading Deva revealed in images, etc. The reflection (of Ātmā) in images, etc., being the same as the Ātmā of the Sādhaka.[3] By virtue of the Pūjā and the Sādhaka's faith, the Devata appears."—Kulārṇava Tantra.

[1] Pratīkas are substitutes of Brahman in Upāsanā Such substitutes are an aspect of Brahman, or a part of it, and are worshipped as if it were Brahman itself (B. K. M.).

[2] These forms are Nitya—that is, everlasting (B K. M).

[3] The Sādhaka communicates the ray of his Ātmā to the image by what is called Prānapratisthā (Life-giving ceremony). (B. K. M.)

Sacrifice to God or the Gods in the form of food and drink is an old institution found in the records of almost all religions, ancient and modern, in all parts of the world, not even excepting Christianity and Mohammadanism. But the ethics of these religions do not give the *raison d'etre* of such an institution. This seems to be, on the face of it, an anomaly, considering that the God of most of those religions is extra-kosmik and formless. The Vaidik manifested God being both immanent and transcendent in the Kosmos, the legitimate conclusion is what the Māṇḍukyopanisad quoted above lays down as positive truth. In the Bhagavadgītā, the Lord says:

"He who offereth to Me with devotion a leaf, a flower, a fruit, water, that I accept from the purified self, offered as it is with devotion "—Chap. ix, verse 26.

The Tantra, which claims to be the most correct and practical interpretation of Vaidik truths, holds that the Sādhaka who longs to be in harmony with the Divine Mother should not only sacrifice to Her as Vaiśvānara, but as Taijasa and Prājña as well.[1] Indeed, the whole life of a Sādhaka is a sacrifice; he must efface his own personality and Ahankāra (I-am-ness), dedicating all his thoughts, deeds, and speech to the Divine Mother who resides in full glory in his heart, and is the real cognizer of the body.

Understand me as the Knower of the Field (body) in all the Fields, O Bhārata!"—Bhagavadgītā, chap. xiii, verse 2.

This is called Ātmanivedana (self-dedication). Egoism is the cause of heterogeneousness The thought, "I am the doer, I am the eater, I am the enjoyer, and I am the sufferer," makes apparent divisions within the homogeneous One, thereby rendering the individualized egos a prey of the attractive and repulsive forces of Avidyā and their miseries. The initial work, therefore, of a Sādhaka is to surrender himself completely to the Divine Will.

"Whatsoever thou doest, whatsoever thou eatest, whatsoever thou offerest, whatsoever thou givest, whatsoever thou doest of austerity, O Kaunteya! *do thou that as an offering unto Me.*

"Thus shalt thou be liberated from the bonds of action, yielding good and evil fruits; thyself harmonized by the Yoga

[1] See *Introduction to Tantra Śāstra* and *The Serpent Power*

of renunciation, thou shalt come unto Me when set free."—Bhagavadgītā, chap. ix, verses 27, 28.

The question is, How can this complete resignation be effected—resignation in act, resignation in speech, and resignation in thought? Man's physical wants, passions, propensities, and emotions are the motives of his actions—either these are to be suppressed for the development of his spiritual nature, or they are to be so used that they may not bind, but become useful agents for leading the small self to the Great Mother. Suppression being out of the question, various devices have been resorted to for circumscribing them, prominent among which is Brahmacarya (absolute continence) and offering of food to God before it is taken. A Sādhaka on the high spiritual path should be a celibate and very abstemious in food. Such are the hardships and restraints imposed upon him that oftener than not he succumbs in his effort to soar to his high aim; the strength of his wings fails, and he falls down, bruised and broken. Thus rendered unfit for both the lower and the higher paths of culture, his life becomes a desert of burning sands and scorching winds. A householder is bidden to offer food to God, and then eat it as Prasāda (gracious leaving). He is enjoined to cohabit with his wife only during a few days in the month when fecundation is physiologically possible These, as restraints on the propensities of eating and sexual intercourse (the two most prominent propensities which rule man's life), are serviceable bits wherewith to check the wayward steed of the senses; but the desire to relish the one and the other remains as fresh as ever. Though constant restraint may put down, it cannot efface So says the Lord in the Bhagavadgītā.

"The objects of sense, *but not the relish for them,* turn away from an abstemious dweller in the body, and even relish turneth away from him after the Supreme is seen."—Chap. ii, verse 59

The Yogavāsistha Rāmāyaṇa says:

ज्ञेयं यावन्न विज्ञात तावत्तावन्न जायते ।
विषयेष्वरतिर्जन्तोर्मरुभूमौ लता यथा ॥

"Man's disrelish for the objects of sense does not arise until

the Knowable is known, as a creeper (is not born) in a desert."—Chap. ii.

So long as relish remains, so long is man's individuality in the ascendant; and so long as man's individuality is in the ascendant, so long he is the enjoyer of food, drink, and the like. How can, then, *all his actions* be offered to the Supreme so that the offerer may be liberated from the bonds of action ?

The answer is, By self-surrender or resignation to the Supreme. The Tāntrik Sādhaka is enjoined to feel the Supreme as Divine Mother and Father, not only within himself, but within every being By knowledge of Śāstra, by faith, and by devotion to God and Guru, he must persistently practise this feeling so that in time it becomes a part of his nature. The nature of the Supreme as the True Self, the real doer and the real feeler being realized, he can place his Kārmik self completely at Her disposal in all his acts with a devout heart and inflexible will; he can worship Her with his thoughts, feelings, and propensities, whatsoever they may be and realize what he recites every morning

प्रातरुत्थाय सायाह्नं सायाह्नात् प्रातरेव तु ।
यत्करोमि जगन्मातस्तदेव तव पूजनम् ॥

"From the time I rise in the morning till evening, and from evening till morning, whatsoever I do, O Mother of the Universe! that is surely Thy worship"

This is the mental attitude (भाव) of a hero (वीर) as distinguished from the mental attitude of the animal man (पशु), who, however otherwise devoted and wise, eats the gracious leavings of God, relishing them as an individual only[1] and does not dare unite with his wife as an act of divine worship. Whereas every mouthful of food, every sexual relation, and every act is an oblation of the hero, who by these practical means spiritualizes his nature, and with the Divine Mother's blessings becomes a

[1] When food (prasāda) is offered to the Devatā by the Paśu, it is considered that the Devatā eats the subtle portion and leaves the gross part for the worshipper. The latter eats it as a devotee (Bhakta)—that is, as one who considers himself as separate from the Devatā, and whom he worships The Vīra however, regards himself as the Devatā, and therefore, when he eats, it is the Devatā, and not the individual worshipper, who eats This is a fundamental principle of the secret worship.

Man-God (दिव्य), to be eventually dissolved and lost within the blissful effulgence of Mother Ānandamayī.[1]

Brahmamayī[2] has created this earth as the field wherein Jīvas must reap the fruits of their Karma, and as sparks of Divinity perpetuate the human species. To reap the fruits of Karma the body must be kept up by food, and to perpetuate the species sexual union must take place. But considering the misery attendant upon both these functions, none would care to participate in them were not the monitors of hunger and passion implanted in him, to goad him to action which he would not otherwise willingly take. But mere hunger and passion would not effectually serve the Divine purpose if relish for both were not implanted in him. As the Divine Mother and Father enjoy their creation in the aggregate, so does the Jīva in the individual The Jīva being essentially the same as the Divine Mother and Father, bliss (Ānanda) is his natural heritage.

Thus both eating and sexual union are Divine acts, which have nothing impure in them Impurity is the progeny of Ajñāna (absence of knowledge), which, having divorced Divinity from the Divine act, has lowered it into being mere sexual enjoyment Thus, man divine has fallen from his high state to that of man the beast. It is the work of the Vīra (hero) to undo the instincts born of Ajñāna and harmonize himself with the Divine Law.

The Divine Mother creates, maintains, and annihilates the Universe as an act of retributive justice to Karma-bound Jīvas. It is Her pleasure or play (Līlā), that Her children, by reaping the fruits of their Karma, may return to Her lap, never again to be tied and fettered by Karma. She enacts this drama of the universe, and Herself enjoys it. Her actions, however, cast no fetters round Her, because She is free from attachment and repulsion, which are the binding cords of Māyā. It is this feature of Her character which differentiates Her from the Jīva. So the Vedāntik terse saying is:

स ईशः यद्वशे माया,
स जीवः यस्तयार्दितः ।

[1] The Devī who is Bliss. [2] The Devī who is Brahman.

"He is God, under whose control is Māyā; He is Jīva, who is lorded over by Her (Māyā)."

The Jīva, who sets his heart upon the task of freeing himself from the bondage of Māyā, must infuse every part of the alluring frame of the Enchantress with Divine love, and then throw them as a sacrifice into the Fire of that Love. It is only by this means that lording Māyā may be brought under control.

What a Sādhaka must do to free himself from the attractions of objects of sense is thus stated in the Vāmakeśvara Tantra:

क्रियाकाण्डप्रकथने तन्त्र बहुतर भवेत् ।
किंचिल्लक्षणमेतेषा संक्षेपात् कथयामि ते ॥
काव्यशास्त्रे नवरसा योगे चाष्टौ रसाः स्मृताः ।
अष्टादशप्रकारा हि विद्याया परिकीर्तिता. ॥
भक्तियोगे नवरसा ऋतवो विषये स्मृताः ।
पञ्चमाद्या रसा देवि पञ्चपञ्चाशतः स्मृता. ॥
भेद रसाना वक्ष्यामि शृणुष्वावहिते प्रिये ।
शृङ्गारवीरकरुणहास्याद्भुतभयानकाः ॥
बीभत्सः शान्तको रौद्रो नवधा काव्यशास्त्रके ।
यमश्च नियमश्चैव आसनं प्राणसयमः ॥
प्रत्याहारो धारणा च समाधिर्ध्यानमष्टधा ।
योगशास्त्रे महादेवि कथिता विस्तरात् प्रिये ॥
छन्दः पादौ च वेदस्य मुख व्याकरण स्मृतम् ।
शिक्षा घ्राण महेशानि हस्तौ कल्पोऽस्य कथ्यते ॥
ज्योतिषं देवि तन्नेत्र निरुक्तं श्रोत्रमुच्यते ।
अङ्गानि वेदाश्चत्वरो मीमासान्यायविस्तरः ॥
धर्मशास्त्र पुराण च विद्या ह्येताश्चतुर्दश. ।
आयुर्वेदो धनुर्वेदो गान्धर्वश्चेति ते त्रयः ॥
अर्थशास्त्रसमायुक्ता विद्याष्टादशधा रसाः ।
मनन कीर्तन ध्यान स्मरणं पादसेवनम् ॥
अर्चन वन्दनं दास्य सख्यमात्मसमर्पणम् ।
इत्य नवरसा देवि भक्तियोगे प्रकीर्तिताः ॥
स्रगन्धवनिताशय्यावस्त्रालंकरणानि च ।
कथिताः परमेशानि विषये ऋतवो रसाः ॥
माद्याः पञ्च रसाः गौडीमाध्वीक्षुफलशय्यकाः ।
एतेषु रसभावज्ञा ये ते वै रसिका स्मृताः ॥
कृत्यविधिर्जपविधिर्द्रव्यशोधनिको विधिः ।
बाह्यमानसिकी पूजा विधिश्च परमेश्वरि ॥

पुरश्चर्याविधिर्देवि कर्मकाण्डानि पञ्चधा ।
त्रिधा कृत्यविधिर्देवि प्रातः सायंदिनं तथा ॥
अनुभूय रसान् सर्वान् क्रियाकाण्डं विधाय च ।
साधकः स्थिरचित्तेन कुर्यात् पूर्णाभिषेचनम् ॥

"Many are the branches of knowledge touching work, some distinguishing features of which I shall briefly tell thee. In literature there are nine Rasas;[1] there are said to be eight Rasas in Yoga; in learning there are eighteen Rasas; nine are the Rasas in the Yoga of devotion; in objects of sense there are six Rasas. O Devī! the Rasas of wine are five. These are the fifty-five Rasas. O Dear One! hear attentively the names of the Rasas in the different works mentioned. The nine Rasas in literature are—sexual love, heroism, compassion, laughter, wonder, terror, hate, peace, and anger. O Mahadevī! O Dear One! In Yoga Śāstra, Yama, Niyaṃa, Āsana, Prānāyama, Pratyāhāra, Dhāraṇā, Dhyāna, and Samādhi are the eight Rasas told in detail.[2] The eighteen Rasas of learning are—(1) Chandas, which are the legs of the Veda; (2) Vyākaraṇa (Grammar) is known to be its mouth; (3) Śikṣā is its nostrils; (4) its hands are said to be Kalpa; (5) O Devī! Jyotisa (astronomy, astrology) is its eyes; (6) Nirukta is its ears; (7-10) each of the four Vedas is a limb of the Veda; (11) Mīmāmsā; (12) Nyāya;[3] (13) Dharma Śāstra; (14) Purāṇa; (15) Āyurveda; (16) Dhanurveda; (17) Gāndharva Veda; and (18) Arthaśāstra.[4] The nine Rasas in Bhakti Yoga (Yoga of devotion) are known, O Devī! to be thinking, praise, meditation, remembrance, serving the Holy Feet, worship and hymn, servitude, fellowship, and self-dedication. In objects of sense, O Parameśvarī! the six Rasas are—flowers, scents, the beloved woman, bed, dress, and ornaments. In wine the five Rasas are—that made of molasses, that made of honey, that made of sugar-cane, that made of fruits, and that made of corn."

"Those who are experienced in the feeling of Rasa in these are called Rasika."

---

[1] This term means relish, taste, sentiment, juice, etc

[2] See *Introduction to Tantra Śāstra* [3] Philosophies so-called.

[4] Science of medicine, warfare, music, and economics.

"O Parameśvarī! O Devī! regulations concerning work are of five classes—namely, regulations as to daily service, Japa, purification, external and internal worship, and Puraścaraṇa. Regulations as to daily service relate to morning, noon, and evening rites."

"Experiencing all the Rasas and performing the prescribed works, the Sādhaka, with tranquil mind, shall perform Pūrnābhiṣecana."[1]

भेदं रसाना वक्ष्यामि शृणुष्वावहिता मया ।
शृङ्गारो वीरतो ज्ञेयस्तस्मिन् ते करुणादयः ।।
शृङ्गारादिर्घृणादिश्च अपि शृङ्गारतो भवेत् ।
शृङ्गारस्तु यदा देवि परमार्थकसूचकः ।
तदैव परमा शान्ती रुद्रत्व संप्रपद्यते ।।
तेषा प्रकरणार्थं तु शृणु प्राणाधिके मयि ।
पादं विना शरीरस्य न गतिर्विद्यते प्रिये ।।
छन्दसा वेदमार्गे तु प्रविशेन्न कदाचन ।
अलंकारं विना छन्दो न शोभेत प्रियंवदे ।।
चक्षु.परोक्षभेदः स्यात् ज्योति.शास्त्रं तथैव च ।
चन्द्रसूर्यस्य ग्रहणात् ज्योतिः प्रत्यक्षतामियात् ।।
वेदशाखा निरुक्तं स्यात् शाखाभिर्ब्रह्म जायते ।
गानकार्ये श्रूयमाणे भक्तिर्भवति ब्रह्मणि ।।
तत्रैव गानकृत्य च मुखनासिकयोर्भवेत् ।
गान विना न नृत्यं स्यात् नृत्यं गानेन जायते ।।
शिक्षाशास्त्रं नाटकादि शब्दव्याकरणं स्मृतम् ।
अविनाभावसंबन्धात् द्वयोरेव शुचिस्मिते ।।
वेदाः षडङ्गसहिताः ब्रह्मव्याख्यानतत्पराः ।
न्यायेन सार्धं मीमासा ब्रह्म निर्णीयते ध्रुवम् ।।
ब्रह्मज्ञाने तु जीवस्य परमात्मविचारणम् ।
धर्मशास्त्रानुसारेण व्यवस्थार्दिनिरूपितः ।।
पुराणाख्यानि तेनैव जायते सततं प्रिये ।
ब्रह्मानन्दपरो जीव आत्मसंरक्षणोत्सुकः ।।
आयुर्वेदं धनुर्वेदं गान्धर्वं च समभ्यसेत् ।
अथ संधानतो देवि पूर्णज्ञानी च साधकः ।।
मनुनेक्षुरसेनैव दुग्धादिफलशस्यकैः ।

[1] The Pūrnābhisecana here mentioned is not the second, but the fourth degree of initiation, known as Pūrnadikṣā (B K M)

गन्धमाल्यादिना देवि वस्त्रालंकरणादिना ।
शय्यायां वनितारूपां पूजयेज्जगदम्बिकाम् ॥
वनितापूजने देवि शृङ्गाररससाधनम् ।
पूजनं कर्मकाण्डं च पञ्चधा तत् प्रकीर्तितम् ॥
तत्सर्वं साधयेद्वीरो देवीसंप्राप्तिहेतवे ।
पूजने नवधा भक्तिः रसोल्लासं च जायते ॥
तदा योगं समभ्यस्य समाधिस्थो भवेद्यतिः ।
अत एव महेशानि पुरैव कथितं मया ॥
अनुभूय रसान् सर्वान् पञ्चपञ्चाशतं प्रिये ।
विषये कर्मकाण्डेषु निष्कामी भवति प्रिये ॥
निष्कामे फलमाश्रयं तेन तृप्यति देवता ।
देही देहं समाश्रित्य न च कर्म परित्यजेत् ॥
दिव्यां क्रियां समाप्यैवं देवि यात्रादिकर्मणा ।
पूर्णज्ञानरसानन्दाज्जीवन्मुक्ततो भवेत् ध्रुवम् ॥

"Hear attentively from me the different characteristics of the Rasa. Sexual love should be learnt of the hero; in it are compassion, etc. Sexual love, etc., and hate, etc., arise from the sexual Rasa" (Śṛṅgāra).[1]

"O Devī! when sexual love realises the Supreme Object (Paramārtha),[2] then is Supreme tranquillity. (The Sādhaka) then acquires the state of Rudra."

"O dearer than life! hear from me the purport of this. O Dear One! as the body cannot move without limbs, so the Vedic path none can enter without a knowledge of Chandas (metre). O sweet-tonged Devī! Chandas is not beautiful without rhetoric. The eye penetrates that which is unseen, so does astronomy; eclipses of the sun and the moon make astronomy a science of direct evidence Nirukta is a branch of Veda; from the branches Brahmā is born. Devotion to Brahmā arises from hearing songs, song arises from the mouth and nostrils Without song there is no dance; dancing is born of songs. Śiksa and drama, etc.,

[1] Which is the root principle of all creation Sexual love in this passage refers to its manifestation in the individual The sexual Rasa from which it arises is its general principle of origin

[2] That is when śṛngāra, which the author translates as sexual love, is experienced in the union of the Jīvātma and Paramātma—that is the supreme object of Sādhana The Bhairavī is Devī The Sādhaka is Śiva In their union there is no distinction

words and grammar are the couples inseparably allied. The Vedas with their six limbs explain the Brahman. The Nyāya with Mīmāmsā surely explains Brahman. From constant thought upon the Paramātmā, knowledge of Brahman arises in the Jīva. Precepts are settled according to Dharma Śāstra; Purānas spring from it, O Dear One; The Jīva, the Supreme object of whose life is bliss Divine (Brahmānanda), and who is eager for self-preservation, must learn Ayurveda (science of life—i.e., medical science), Dhanurveda (archery), and Gāndharva Veda (music)."

"O Devī, the fully wise Sādhaka, with honey, juice of sugar-cane, milk, corn, scents, garlands, dress, and ornaments, should worship in union woman, who is the image of the Mother of the Universe. O Devī! the culture of the Rasa of sexual love[1] consists in the worship of woman[2] Worship and the five classes of work already stated should be performed by the hero (Vīra) for attaining the Devī. By worship arise nine degrees of devotion and ecstasy of Rasa Then the Yogī, practising Yoga, shall be immersed in communion" (Samādhi).

"Therefore, O Maheśānī, have I already stated that by feeling all the fifty-five Rasas one loses all desire for objects of sense and worldly work[3] The effect of non-desire is wonderful, and the Divine Mother is gratified by it. Embodied man cannot give up Karma (action) so long as he is embodied; so, concluding in this wise, divine acts by festive, religious, and other works, the Sādhaka verily becomes liberated in this life (Jīvanmukta) by virtue of his full knowledge and bliss of Rasa "—Chap. liv.

Wine, as a means of spiritual self-culture, is another singular feature of *some* forms[4] of Tāntrik Sādhana In India the free use of wine in social and religious festivals was fairly general in the Satya, Tretā, and Dvāpara Ages (Yugas) It was, however, probably after the ruin of the race of Yādus during the last

---

[1] Śrngārarasasādhana

[2] Vanitāpūjane According to the "Mahānirvāna Tantra" the worshipper's own wife

[3] Each pleasure is but a portion (khanḍa) of the whole, mixed with pain He who has felt the whole (akhanda) attains Brahma bliss and loses desire for worldly things

[4] Not of all and by some Tantras only

days of Śrī Kṛṣṇa's life that stringent laws were framed in the Smṛti Śāstras against the use of wine by the three higher classes. Those laws were sedulously administered by the Hindu Governments, and the result was a general abhorrence of spirituous drinks. Nothing better could have been devised for the welfare of man, for wine not only wastes the body, but it works havoc on the intellectual and moral faculties, pulling down man to the level of beasts. The Tantra Śāstra—the Word of God—is fully alive to this:

कौलज्ञाने ह्यसिद्धो यस्तद्द्रव्यं भोक्तुमिच्छति ।
स महापातकी देवि सर्वकर्मबहिष्कृतः ॥
असंस्कृतं पिबेद् द्रव्यं बलात्कारेण मैथुनम् ।
स्वप्रियेण हतं मांसं रौरवं नरकं व्रजेत् ॥
वृथा पानं तु देवेशि सुरापानं तदुच्यते ।
यन्महापातकं देवि वेदादिषु निरूपितम् ॥

"One who, being unripe in Kaula knowledge, wishes to drink wine, is, O Devī! a great sinner, and unfit to perform all religious works."

"He goes to Raurava Hell who drinks unpurified wine, commits rape, and slaughters animals for self-gratification."

"O Devī! that is called drinking of wine which is not for Divine purposes; that is a great sin according to the Vedas, etc." —Kulārṇava Tantra (5-95, 99).

Further, it is said in the same Tantra (2. 117-119):

मद्यपानेन मनुजो यदि सिद्धिं लभेत वै ।
मद्यपानरताः सर्वे सिद्धिं गच्छन्तु पामराः ॥
मांसभक्षणमात्रेण यदि पुण्यगतिर्भवेत् ।
लोके मांसाशिनः सर्वे पुण्यभाजो भवन्त्विह ॥
स्त्रीसंभोगेन देवेशि यदि मोक्षं व्रजन्ति वै ।
सर्वेऽपि जन्तवो लोके मुक्ताः स्युः स्त्रीनिषेवणात् ॥

"If man could attain spirituality by drinking, then all ignoble drinkers would be liberated. If residence in heaven be the result of meat-eating, then all carnivous beings would be righteous. If O Devī! enjoyment of women be the cause of liberation, then all creatures by enjoying women would be liberated."

Why, then, it may be asked, are all these "gates of hell" introduced in self-culture, the object of which is liberation from the fascinations of Māyā? The same Tantra which prescribes Sādhana with woman, wine, and meat, prescribes also various other methods of worship, and supplies Mantras, without which Hinduism all over India would be paralyzed. It is irrational to accept one portion of a Śāstra as valuable and reject another as worthless. The earnest inquirer must forego his prejudices and passions, cherished ideas and preconceived notions, before he can enter the holy temple of spiritual truth embodied in the mandates of Lord Śiva It must always be remembered that this is spiritual culture, and not the culture of the body and its senses.

The Tantra Śāstra, like all other revelations, does not always assign reasons for its mandates, but asserts that as Sādhana is practical, the most direct evidence of the truth of its statements can be obtained by accepting the Sādhana and working according to instructions

The principle underlying this Sādhana is thus enunciated:

यैरेव पतनं द्रव्यैः सिद्धिस्तैरेव चोदिता ।
श्रीकौलदर्शने चैव भैरवेण महात्मना ॥

"The Great Bhairava has ordained in the Kaula doctrine that Siddhi (spiritual advancement) must be achieved by means of those very things which are the causes of man's downfall"—Kulārnava Tantra.

The consideration of this principle leads us, in the first place, to adopt the evidence of analogy in regard to the physical body of man. Cobra poison, arsenic, aconite, croton, opium, and other animal and vegetable poisons, are destructive of life. But skilfully prepared and purified, they not only save life but invigorate it The Indian physician's preparation of cobra poison is famous for its life-giving and invigorating virtues, so are the apothecary's preparations of arsenic, etc In some parts of India raw arsenic is used in moderate quantities for prolonging life and putting off old age. It would thus appear that nothing is absolutely harmful in Nature. By skilful manipulation even poison yields manna. The poison of wine, by skilful treatment

according to Tāntrik precepts and instructions of Gurus, is not only rendered innocuous, but is turned into a distinct force of labour, energy, patience, and intrepidity, all of which are essential in spiritual culture.

Wine, by exciting the brain, turns the mind to that channel of thought which is uppermost in the drinker's mind[1] When the mind is pre-eminently devotional, the effect of wine upon it is to render it more so by concentrating all the thoughts upon the object of devotion. Ecstasy (Ullāsa) and communion (Samadhi) are after a long practice its riper developments in a Sādhaka.

That which most attracts men to the taking of wine is its power to develop happiness in the drinker. The Sādhaka's mind, freed from all base and ignoble thoughts and feelings, enjoys Brahmānanda (Brahman Bliss) under its influence

As to the use of meat and fish, the Vaidik and the Tāntrik Śāstras agree in holding that slaughter of animals for Divine purposes is not sinful.

पितृदेवादियज्ञेषु वैधहिंसा विधीयते ।
आत्मार्थं प्राणिनां हिंसा कदाचिन्नोदिता प्रिये ॥
अनिमित्तं तृणं वापि छेदयेन्न कदाचन ।
देवतार्थं द्विजार्थं वा हत्वा पापैर्न लिप्यते ॥

"O Dear One! in sacrifices to the Pitṛs and Gods killing of prescribed animals is ordained. For self-gratification killing of beings is nowhere permitted. Even a blade of grass should never be cut without a lawful purpose Killing for the satisfaction of the Gods and twice-born (Dvijas)[2] is not sinful."

The Kulārnava Tantra says:

यथैवानुचरा राज्ञा प्रियाः स्युर्न बहिश्चराः ।
तथान्तर्यागनिष्ठा ये ते प्रिया देवि नापरे ॥
समर्पयन्ति ये भक्त्या कराभ्यां पिशितासवम् ।
उत्पादयन्ति चानन्द मत्प्रियाः कौलिकाश्च ते ॥
आवयोः परमाकारं सच्चिदानन्दलक्षणम् ।
कुलद्रव्योपभोगेन जायते नान्यथा प्रिये ॥
सेविते च कुलतत्त्वार्थदर्शिनः ।

[1] The effect of wine is to intensify and reveal what is already in the mind Hence it is said *In vino veritas*

[2] Here Brāhmanas to whom the sacrificial meats are given

जायते भैरवावेशः सर्वत्र समदर्शिनः ।।
तमःपरिवृत वेश्म यथा दीपेन दृश्यते ।
तथा मायावृतो ह्यात्मा द्रव्यपानेन दृश्यते ।।
मन्त्रपूतं कुलद्रव्यं गरुदेवार्पितं प्रिये ।
ये पिबन्ति जनास्तेषां स्तन्यपान न विद्यते ।।
सुरा शक्तिः शिवो मासं तद्भक्तो भैरवः स्वयम् ।
तयोरैक्यं समुत्पन्नमानन्द मोक्ष उच्यते ।।
आनन्दं ब्रह्मणो रूपं तत्तु देहे व्यवस्थितम् ।
अस्याभिव्यञ्जकं मद्यं योगिभिस्तेन पीयते ।।
निःसङ्गो निर्भयो वीरो निर्द्वन्द्वो निष्कुतूहलः ।
निर्णीतवेदशास्त्रार्थो वरदां वारुणीं पिबेत् ।।

. . . . .

मन्त्रसस्कारशुद्धाश्चामृतपानेन पार्वति ।
जायते देवताभावो भवबन्धविमोचकः ।।

. . . . . .

तृप्त्यर्थं सर्वदेवाना ब्रह्मज्ञानार्थमेव च ।
सेवेत मधुमासानि तृष्णाया चेत् स पातकी ।।
मन्त्रार्थस्फुरणार्थाय मनसः स्थैर्यहेतवे ।
भवपाशनिवृत्त्यर्थं मधुपानं समाचरेत् ।।
सेवते यः सुखार्थाय मद्यादीनि स पातकी ।
प्राशयेद्देवताप्रीत्यै ह्यभिलाषविवर्जितः ।।
मत्स्यमासासवादीनां मादनानां निषेवणम् ।
यागकालं विनान्यत्र दूषणं कथितं प्रिये ।।
यथा क्रतुषु विप्राणां सोमपानं विधीयते ।
मधुपान तथा कार्यं समये भोगमोक्षदम् ।।
श्रीगुरोः कुलशास्त्रेभ्यः सम्यग्विज्ञाय वासनाम् ।
पञ्चमुद्रा निषेवेत चान्यथा पातकी भवेत् ।।
अयष्ट्वा भैरवं देवनकृत्वा गन्त्रतर्पणम् ।
पशुपानविधौ पीत्वा कौलोऽपि नरकं व्रजेत् ।।

. . . . . .

स्वलक्ष्यादिन्द्रियगण संपाद्यात्मनि योजयेत् ।
मांसाशी स भवेद्देवि शेषः स्युः प्राणिहिंसकाः ।।
अप्रबुद्धा पशोः शक्तिः प्रबुद्धा कौलिकस्य च ।
शक्ति ता सेवयेद्यस्तु स भवेच्छक्तिसेवकः ।।
परशक्त्यात्ममिथुनसंयोगानन्दनिर्भर ।
य आस्ते मैथुन यत् स्यादितरे स्त्रीनिषेवकाः ।।

इत्यादि पञ्चमुद्राणां वासनां कुलनायिके ।
ज्ञात्वा गुरुमुखाद्देवि यः सेवेत स मुच्यते ॥

. . . . . .

पूजाभिषेकसहितो देवि शास्त्रार्थतत्त्ववित् ।
देवतागुरुभक्तं च नियत योऽर्चयेत् प्रिये ॥
कुलागमरहस्यज्ञो देवताराधनोत्सुकः ।
गुरूपदेशसंयुक्तः पूजयेत् कुलनायिके ॥
शुद्धात्मा चातिसंहृष्टः क्रोधलौल्यविवर्जितः ।
पशुव्रतादिविमुखः संमुखस्तर्पयेत् प्रिये ॥
मन्त्रयोगेन देवेशि कुर्यात् श्रीचक्रपूजनम् ।
तदहं तु त्वया सार्धं गृह्णामि स्वयमादरात् ॥
भैरवोऽहमिति ज्ञानात् सर्वज्ञादिगुणान्वितः ।
इति संचिन्त्य योगीशः कुलपूजारतो भवेत् ॥
इत्यादिलक्षणोपेतः कौलिको नियतव्रतः ।
यस्त्वां समर्चयेद्देवि भुक्तिमुक्त्योः स भाजनः ॥

"As the personal servants of a king and not the State servants are dear to him, so, O Devī! are those who are devoted to internal worship, not others. Those who with devotion offer with their hands meat and wine cause bliss (Ānanda); they are, my Dear One! Kaulikas. Our Supreme form described as Sat, Cit, and Ānanda, verily develops, O Dear One! by the enjoyment of wine. Bhairava inspires those who drink with a knowledge of the principles of Kula (Śakti), and who view all objects with an even eye. As a dark house is illumined by light, so does the Ātmā, enveloped by Māyā, become visible by drinking. O Dear One! those who drink wine sanctified by Mantra (the mystic words of power) and offered to Gurudeva will never drink the mother's milk again (that is, will never be reborn). Wine is Śakti, meat is Śiva. Their enjoyer is Bhairava himself; the bliss arising from their union is called liberation. Ānanda is Brahman It exists in bodies. Wine reveals it; hence Yogīs drink it. Without attachment, fearless, unmoved by pairs of opposites (as pleasure and pain), without curiosity to know, versed in Vaidik lore, the Vīra drinks wine which grants blessings."

x x x x

"O Pārvatī! the drink of nectar purified by Mantra develops god-like nature, and liberates man from the bondage of the world."

x x x x

"For the gratification of the Gods, and also for the attainment of the knowledge of Brahman, should wine and meat alone be taken; he is a sinner who consumes them in order to satisfy his carnal appetite. Wine should be drunk in order that a clear perception of the form (of the Devatā) arising from the Mantra (of the Sādhaka) may be thereby attained, and for the pacification of the mind and the undoing of the bondage of the world. He who takes wine and the rest for self-gratification is a sinner. These things should be taken without thirst and longing, for the satisfaction of the Devatā alone. O Dear One! the partaking of fish, meat, wine, and other things which cause excitement, at times other than those of worship, is sinful. As Soma-drinking is prescribed to Brāhmaṇas during sacrifice, so wine, as that which yields joy and liberation, should be drunk at its proper time. It is only after the true import of the Kula Śāstra has been learnt from the Guru that one should partake of the five articles,[1] otherwise one becomes a sinner. Even a Kaula goes to hell who drinks after the manner of Paśus[2] without worshipping Bhairava Deva, and without doing Tarpana with Mantra."

x x x x

"He who withdraws the senses from their objects and unites them with Ātmā is a true meat-eater, others are mere slaughterers of animals. The Śakti of a Paśu is asleep, that of a Kaula is awake; he who enjoys this Śakti is an enjoyer of Śakti. He who enjoys the bliss arising from the union of Parāśakti with Ātmā has true sexual union,[3] others are mere enjoyers of women. O Mistress of Kula! he who partakes of the five articles, knowing from the mouth of the Guru their true significance, is liberated."

x x x x

[1] See *Introduction to Tantra Śāstra*.
[2] Pañcamudrā
[3] This is the Śṛngāra Rasa of the Vīra.

"O Devī! I myself with Thee accept with pleasure Śrīcakra Pūjā performed with Mantra by one, well-versed in the Śāstrik import of Pūjā and Abhiṣeka, who is devoted to Devatā and Guru, who worships daily, who knows the esoteric meanings of the Kula Śāstra, who with zeal performs worship, who has received instructions from Guru, whose mind is pure, who is active, who is devoid of anger and greed, who is averse to the religious practices of Paśus, and who offers oblations. The wise Yogī should perform Kula-pūjā, filling his mind with the thought 'I am Bhairava'. Possessed of these and other qualities the Kaulika who regularly worships Thee obtains enjoyment and liberation."

These rather long extracts will, it is hoped, amply repay perusal, and bring home to the mind of the unbiased, earnest inquirer the truth of the compatibility of enjoyment and liberation existing harmoniously, provided that such enjoyment be lawful and not sinful. Yoga, which liberates, and Bhoga (enjoyment), which chains down, have been treated as though they were poles asunder in other schools of thought, which make it incumbent upon the pursuer of the one to shun the other as one would shun a deadly cobra. The effect of this has been referred to more than once in this essay. The Tantra Śāstra reconciles the two, not only in theory, but in practice. The testimony of thousands of Tāntrik Yogīs from remote antiquity corroborates its truth.

According to the eight-limbed Yoga process, Kula-kuṇḍalinī can be united in the thousand-petalled lotus with Paraśiva. This is the union of Śiva and Śakti, and the fluid arising from this union is wine which the Yogī drinks. The truth of this is unquestionable, and forms the basis of the Ṣaṭcakra-Sādhana briefly described in a previous part of this essay. This system of Sādhana is called Jñāna Yoga—that is, the Yoga of Knowledge as distinguished from Bhakti Yoga, the Yoga of Devotion. The Yoga of Knowledge is so arduous and difficult that but very few amongst many thousands can appreciably succeed in it. On the other hand, very many persons are physically unfit for it.

Tāntrik Yogīs who pursue the path of knowledge regard the path of devotion as indispensable, for the latter wonder-

fully develops the spiritual faculties, unties worldly bondage more effectually, and operates as a guarantee against fall, the danger of which attends every step taken in the practice of the Yoga of Knowledge.

Tāntrik Bhakti Yoga stands upon its own feet, firm, sure, unerring, and suited to all constitutions and to all stations of life It is for the prince as for the peasant, for the poor as for the rich, for the man of business as for the man of leisure. It makes no distinction of caste, colour, creed, or nationality, welcoming one and all who will bow to the lotus-feet of the Divine Mother It exhorts no privation, imposes no hard and fast conditions, but accommodates itself to the tastes and capacities of its followers, so that they may slowly but surely march on like heroes to the capture of the citadel of bliss. It only asks the ordinary disciple to be honest, sincere, kind, compassionate, and truthful, and to keep his passions and greed under control If he wants prosperity, progeny, and other material advantages, let him devoutly pray to the Divine Mother, and "depute" Her angels to secure them for him His desire will thus have a better chance of being gratified than by servitude, servility and many another questionable worldly artifice.

Passion and greed being the two great powers of Avidyā, which sow seeds of disease, death, discord, poverty, and ruin broadcast all over the world, they are so handled in the Yoga of Devotion that they not only lose their own strength, but become cheerful friends of the sojourner The path of devotion—that is, the Kaula path—is therefore a blessing, not only individually, but socially.

Extreme Vedāntik pessimism has rendered India what it is to-day—neither soaring to heaven nor blooming on earth. Both heaven and a fruitful life on earth were the portion of its great ancestors who were wont to perform the Soma sacrifice in bygone ages Casting our eyes on the West, we are dazed by the dazzle of worldly wealth on the one hand, and terrified by the ghostly shadow of poverty on the other. Big religious bodies there are, but where is God ? Whilst India has no faith in the world, and only a dreamy faith in heaven, the West seeks a heaven in this

world The best remedy for this disease is to be found in that religion which both fully recognizes the reality of the world, and regards it as the training-ground whereon man may grow into God And so says the Kulārnava Tantra :

भोगो योगायते सम्यक् दुष्कृतं सुकृतायते ।
मोक्षायते च संसारः कुलधर्मे कुलेश्वरि ॥

"O Mistress of Kula ! in Kuladharma, Bhoga (enjoyment) becomes complete Yoga (union of Jīva with Brahman) bad deeds are made good deeds, and the world becomes the seat of Liberation."

Om Śāntih, Om Śāntih, Om Śāntih, Om Kālī.

BARADA KANTA MAJUMDAR

BENARES
March 23, 1914

Obeisance to the Supreme Divinity, the All-good and Beauteous Mother

CHAPTER XI

ON MANTRA[1]

THE tribute of water which Bhagavān Sūryadeva,[2] the Regulator of the entire universe, takes from the earth during the eight months of Kārtika, Agrahāyaṇa, Pausa, Māgha, Phālguṇa, Caitra, Vaiśākha, and Jyaiṣṭha, He returns to the same earth in the form of rain during the four months of Āsādha, Śrāvaṇa, Bhādra and Āśvina. This taking of tribute again is performed by the stretching out of arms. Arm is the name of the agency by which things are done.[3] For this reason Sūryadeva is called by the names of "the thousand-rayed one," "the thousand-armed one," and so forth. Terrestrial water is drawn by the power of the sun, and rises to the solar region.[4] It is this power of the sun which is called by the name of Raudra.[5] It is, however, a matter for consideration why the power of the sun is called Raudra. It ought to have been called Saura (that is, appertaining to the sun). Raudra is what appertains to Rudra. Why, then, is sunshine called Raudra? In order to understand that it is necessary to discuss the subject[6] of Gāyatrī. Brahmānī, Vaisṇavī, and Maheśvarī, the presiding and controlling Deities of the three gunas of sattva, rajas, and tamas, the Creatrix, Preservatrix, and Destructress respectively, are the three Śaktis[7]

[1] Mantratattva—that is, the subject of and principles relating to Mantra

[2] Sun God

[3] There is from the beginning a play on the Sanskrit word kara, which means "tribute," "ray," and "arm," and is derived from the verbal root Kṛ, to do [4] Sūryaloka. [5] Sunshine. [6] Tattva.

[7] Śakti is that "which makes able," or the power by which things happen or act That power belongs to, or more properly is, the Brahman (God), and manifests in various ways (see Chapter VII of First Part) At Sandhyā the Sādhaka worships the three powers of the Brahman as creator, maintainer, and destroyer of all things These Śaktis are contemplated upon in the female forms of Brahmāṇī, Vaisṇavī and Raudrī, or Maheśvarī, the Śaktis of Brahmā, Visnu, and Śiva, threefold aspects of the One.

whose forms are meditated upon in the solar orb at the three Sandhyās.[1] In the creation, preservation, and destruction, which take place every day, the morning Sandhya is the time of creation, the noon Sandhyā is the time of preservation or maintenance, and the evening Sandhyā is the time of destruction. In the morning the world of Jīvas is freed from sleep, the tāmasa[2] Śakti who rules supreme at the time of dissolution,[3] and, loosened from the grasp of darkness, awakes. In the night the universe, although as before, remains covered by a tāmasa envelope, so that, notwithtanding its actual existence, it is not perceived by Jīvas in a state of sleep For this reason, the universe must then be considered "non-existing", otherwise dissolution[3] has no meaning.[4] In dissolution[3] the world of Jīvas exists in the womb of Prakrti in a subtle form as seeds, and then later the first blooms of creation appear through the power of Brahmaśakti In the creation also which takes place every day it is this Brahmaśakti who emerges from the solar orb and suffuses the whole world This is why in the morning-Sandhyā rite, Brahmaśakti, the Creatrix, should be contemplated upon in the form of Brahmānī in the solar orb At noon, when the adult world has reached its full maturity, when the forces (Śakti) of hunger and thirst have established their full sway over the world of Jīvas; when even trees, plants, shrubs, and creepers are wearied of drinking the rays of the sun, and yet, under the influence of the force (Śakti) of preservation, hanker for that drink till evening; when the sun has been established in mid-sky between the mount of sunrise on one side and the mount of sunset on the other, it is then that in the noontime-Sandhyā rite—the Visnuśakti, the Preservatrix of the Samsāra—must be contemplated upon in the form of Vaisnavī in the solar orb. Again, in the evening, when the world of Jīvas has done its daily play and, weary of body, seeks to enjoy the blessing and balm of the sleep of dissolu-

[1] That is, morning noon, and evening

[2] That is the Śakti which manifests the dark inert Tāmasa Guna (See *Introduction to Tantra Śāstra*)

[3] Pralaya

[4] That is, if the world ceases to exist during pralaya, it must cease to exist (to the sleeper) during sleep If the condition during sleep is not pralaya, then nothing can be called such

tion,[1] it is then that Śivaśakti, She who gives the unalloyed bliss of the enjoyment of the balm of dreamless sleep[2] and is the Destructress of the universe, appears (in order that She may provide that balm) in the solar orb in the form of Maheśvarī She covers life with Tāmasa Śakti, and drops the curtain of sleep on this Samsāra, the Māyik playground of error, and dispels from the minds of Jīvas all the impressions which they have received from the outer world, such as wife, children, and so forth It is this Śivaśakti who must be worshipped in the evening-Sandhyā rite. The Śāstra, therefore, enjoins that the Sandhyā-rite, if performed other than at the prescribed time, is ineffectual. To let the morning-Sandhyā (when the Śakti of creation is supreme) go by, and to worship the Śakti of creation during the period of supremacy of the Śakti of preservation, is tantamount to living in the domain of one King and paying the tribute due to him to another. The same rule also holds good in the case of the performance of the midday-Sandhyā in the evening or at night when the supremacy of the Śakti of preservation has passed, or in the case of the performance of the evening-Sandhyā on the following day after the supremacy of the Śakti of destruction has passed away in the previous evening. I here give a general idea of the matter. To understand it more deeply and accurately we should know that Mahāprakṛti,[3] who is the aggreagte of the three Śaktis of creation, preservation and destruction is composed of the three Guṇas of Sattva, Rajas and Tamas.[4] It is not that when one of the Gunas is in play that the other Gunas remain dormant. The eternal play of creation, preservation and destruction, is ever equally present in Her, but we fail to recognize this with our imperfect vision. Let us suppose, for instance, that we see a hungry tiger killing a deer We think that it is the play of destruction of the Mother of the world But a keener insight into the incident will make it clear to us that even in this play of destruction there equally exists, in succession, the play of the three Guṇas of Her whose substance is the three Gunas.

[1] Pralaya
[2] Susupti
[3] Great Prakṛti
[4] See *Introduction to Tantra Śāstra*

We see only the destruction of the deer. But although this is a case of destruction so far as the deer is concerned, it is a case of preservation if we look at it from the point of view of the tiger. For the tiger's body is preserved by the blood and flesh of that deer. Again, the generation of the tiger's cub is due to the maintenance of the tiger's body. Consequently, what is destruction for the deer is creation for the tiger's cub, just as our own eating involves destruction of the seed-power of the tree, preservation of ourselves, and creation of our children. It must, therefore, be understood that in Her the three forms of play of the three Gunas exist equally and always, but that according to the Prārabdha Karma[1] of Jīvas they appear as creation to some, preservation to others, and destruction to the rest. The Mother's play is uniform, but with this difference—that, owing to diversity in the Karma of Jīvas, the nature of that play is different.[2] She is the aggregate of all Śaktis whose substance is the eternal play of all three Gunas. That triple play of Hers does not rest for a single moment. It is only the blind vision of Jīvas involved in error which makes it appear as if such play occurred in succession The same water which quenches the thirst and gives life to one man gives death by drowning to another. What are we to understand from this—that water possesses the power (Śakti) of preserving life, or that it has the power of destroying it? Again, fish, tortoise, crocodile, shell-fish, and other aquatic animals are born in that same water and live therein, and die if taken out of it. Are we to understand from this that water has the power of creating and preserving life ? The same sunshine which destroys the life of the wayfarer oppressed by summer heat in some far-stretching plain gives life to the cold Himalayan traveller whose limbs have been stiffened by the fall of snow. Say, now, does this indicate the life-destroying power or the life-preserving power of sunshine? Without this sunshine, trees, shrubs, and creepers dwindle and die. Again, this very sunshine draws water from the earth and carries it to the solar orb. It was Nārāyana,[3] the preserver of the world, who destroyed

[1] Ripe Karma
[2] That is, it is either creation, preservation, or destruction.
[3] Visnu.

Rāvaṇa, Kumbhakarna, Kamsa,[1] and others in their incarnations, as Rāma and Kṛsna. His name varies accordingly, and is suited to the different forms of His play in different capacities The energy[2] which draws water from the earth is Raudra[3] or terrible, so far as water is concerned. The same energy which previously manifested a different form then assumes a terrible aspect[4] for the purpose of drawing water. For this reason, although it is Saura or solar energy, it is then Raudra or terrible energy. Thus sunshine is called Raudra or terrible The play of His forms and their names correspond to the play of the Guṇas Brother Sādhaka, consider but once what difference does there lie between this Raudra or sunshine and Sūrya or sun. Sun is the name of a mass of compact energy[2] solid and circular in form, while Raudra or sunshine is the name of the rays which it scatters on every side of it. In fact, the difference between the sunshine and the sun is the same as that between the waves of the sea and the sea. Just as in the sea, water exists in a collected form, so in the solar orb energy[2] exists in such form. Just as in the sea single waves heave eternally, so do waves of energy in the solar orb. It must, therefore, be understood that wave is the same thing as water, and sunshine is the same thing as sun The solar orb lies above (terrestrial water) at a distance of one lakh of yojanas[5] and terrestrial water lies below (the sun) at the same distance. If the sun were to cease to draw this water from the earth by his energy, would it be in the power of water to rise to the solar orb ? Or would it be in the power of anything else in this universe to raise water to the solar orb? At what height lies that Brahmamayī who is hardly known to Vedas and Vedāngas, and worshipped with difficulty by Yogis and princes of Yogis—She who is beyond the reach of mind and speech of even Brahmā, Visṇu and Maheśvara, and who is above the three Gunas ? Again, at what depth does the insignificant Jīva lie—he

[1] Daityas, or demoniac beings [2] Tejas
[3] Raudra is an adjective of Rudra or Śiva, and means "terrible". The reason why sunshine is called Raudra or "terrible" is later explained.
[4] Rudra Mūrti
[5] A yojana is equal to eight or nine miles, and a lakh equals 100,000.

who is devoid of true consciousness,[1] full of Māyā, and a member of the Samsāra, which is made of the Gunas in various combinations? Can it ever be in the power of the Jīva to enter by his own unaided Jīvaśakti[2] into Śivaśakti?[3] Can the child who wishes to rise to the arms of its mother do so unless the gracious mother extends her affectionate arms and herself raises her child? Who has the power and courage to say to him who stands in this limitless field of the Universe and desires to go to Her, "Go, Sādhaka, reach safely the arms of the Mother of the Dispeller of all obstacles,[4] I stand security for your success?" That alone which has such power is Mantraśakti.[5] Both Bhagavān and Bhagavatī, therefore, say, "Just as Parabrahman is my eternal self, so also Śabdabrahman[6] (which is Mantraśakti) is my eternal self." Like sunshine, which is the energy of the sun, Mantraśakti alone is able to raise the Jīvas who inhabit this universe to the arms of Brahmamayī, for Mantraśakti is Herself. Mantraśakti alone can lead the unconscious Jīva-world to a true perception of Paramātma by endowing it with that consciousness which it is. For this reason Mantraśakti is that which is alone efficient in all Sādhana,[7] prescribed in the Ārya Śāstra, or to secure the Siddhi spoken of in it. Just as a lifeless body is incapable of work, so methods and processes devoid of Mantraśakti are incapable of achieving anything in the domain of Sādhana.

In my brief account of Mantra in the First Part of "Tantra tattva,"[8] I have shown that the Devatā presiding over a Mantra appears in a two-fold aspect—first in the aspect of Vācaka Śakti, and secondly in the aspect of Vācya Śakti. The Vācya Śakti reveals Itself only when the Vācaka Śakti has been aroused through the worship of the Sādhaka. Whatever may be the appearance of the Devatā presiding over a Mantra, such appear-

---

[1] Literally, "he who is Jaḍa".
[2] The Śakti appertaining to Jīvahood, the state of the embodied spirit
[3] The Śakti appertaining to Śivahood
[4] Vighnahara, a name of Ganeśa.
[5] The potency of Mantra, which is devata
[6] Supreme Brahman as contrasted with the Manifesting Śabda Brahman (Sound Brahman).
[7] That is, spiritual training, practice, and ritual of all kinds which are the cause of spiritual achievement (Siddhi) (See *Introduction to Tantra Śāstra*)
[8] p. 273.

ances are nothing but different manifestations of power[1] of Kulakuṇḍalinī[2] playing at the aperture in the Mūlādhāra. It is the string of fifty letters from A to Kṣa which is the (rosary) of Aksas[3] of Mother Sarasvatī. Out of these fifty letters have been formed the nine crores[4] of great Mantras, which are the sole source and means of Siddhi and Sādhana.[5] A Mantra takes different forms according as it appears as seed, sprout, root, stem, trunk, branch, twig, leaf, flower, and fruit Just as one cannot have leaf, flower, fruit, twig, and so forth, without first sowing the seed, so one cannot acquire competence[6] for the reception of other Mantras without first being initiated in the special Mantra of the Devatā[7] For this reason the Mantra of the Devatā which is received at the time of initiation is called Bījamantra, or seed-mantra The great Bīja or seed which Parabrahman as Guru sows in the field of the Sādhaka's heart, after having cleared, ploughed, and irrigated it with the water of His grace. The Mantra formed of the name of a Devatā is the sprout which rises out of that great Mantra, and Tāntrik Sandhyā,[8] Gāyatrī,[9] Nyāsa,[8] Pūjā,[8] and Upacāra-mantras.[10] are all its stems, trunk, branches, and twigs Hymns of praise[11] and homage[12] are its leaves and flowers; and the Kavaca,[13] consisting of Mantras, is its fruit. Just as all seeds are contained in the fruits, and sprout, trunk, leaf, flower, and so forth, are contained in the seed in extremely subtle states, so all Bījamantras are contained in the Kavaca, which is the fruit of Mantra; and Siddhi and Sādhana-śakti,[14] and so forth, are also contained in the Bīja in extremely subtle state. Now, to-day many people, through ignorance of Śāstric principles, think that Mantra is the name of the words by which one expresses what one has to

[1] Vibhūti
[2] The Devī of that name whose abode is the Mūlādhāra Cakra of the Jīva. (See *Introduction to Tantra Śāstra* and *The Serpent Power*)
[3] Seeds of a plant used for rosaries [4] A crore is ten million
[5] See note *ante* [6] Adhikāra [7] That is, the Sādhaka's Istadevatā
[8] These terms are explained in *Introduction to Tantra Śāstra*
[9] The Mantra by that name
[10] Mantras used in making offerings to Devatās [11] Stuti [12] Vandana
[13] The protective Mantra (See *Introduction to Tantra Śāstra*)
[14] That is, the Śakti generated by Sādhana

say to the supreme Divinity. It therefore follows that I may submit my prayer to Him in whatever language I choose. What, then, is the necessity of my using the ever ancient words of the Śāstra? In reply to this we would at the very start point out that the definition which has been given to Mantra by those who hold this view is contrary to Śāstric principles, and consequently incorrect. In defining Mantra, Śāstra says: "That is called Mantra,[1] from the Manana or meditation of which arises the Universal special knowledge, that is, special knowledge embracing the whole universe, or realization of the Monistic truth that the substance of the Brahmānda[2] is not different from that of the Brahman. *Man* of mantra comes from Manana, which leads to Trāna, or liberation from the bondage of Samsāra[3] (*tra* of Mantra comes from trāna) and which calls forth (āmantrana) Dharma, Artha, Kāma, and produces Moksa.[4]

Putting aside unbelievers, such as have faith in the ordinances of the Śāstra must now understand that to be mantra, in which eternally exists the super-worldly threefold power of perceiving the Brahman in and throughout the Universe, of loosening the bonds of Samsāra,[5] and of calling forth Dharma, Artha, Kāma, and Moksa[5]

Everyone desires to practise Sādhana and Bhajana,[6] but the question is whether the hard labour which is involved will bear fruit directly. Who can answer this question? Faced by this difficult problem, who but Mantra alone can proudly and loudly declare, "Siddhi comes from Japa,[7] Siddhi comes from Japa, Siddhi comes from Japa without doubt"? Who has the

---

[1] Derived from the combination of *man* and *tra*

[2] Universe, or "egg of Brahmā"

[3] The Samsāra is the coming and going, the cycle of birth, action, death, and rebirth, the world in which all live who have not by knowledge of the self (ātmajñāna) and the extinction of the will to separate life attained liberation or mokṣa

[4] That is, Religion, Wealth, Desire, and its fulfilment known as the Trivarga, forming with mokṣa (liberation) the caturvarga, or four aims of all sentient beings (*See Introduction to Tantra Śāstra.*)

[5] See *ante*

[6] As to Sādhana, see *ante* Bhajana is simple worship

[7] Japa, oral or mental, "recitation" of Mantra, which is here stated to lead to success (Siddhi)

which is the permanent, separate root of gross sound. Such people, however, as want to explain away the universe with its fourteen worlds by reading only the history of India or the Science of language[1] may find scepticism more agreeable to them than the taxing of their brains with such an extremely remote question as "whence come sounds"[2] in space?[3] They satisfy themselves by saying that it is the law of nature that sound[2] should be produced in space,[3] and nothing can be said in respect of that which is a natural law.[4] We, however, have no faith in the words of those who are so pleased to put such implicit faith in nature For we think that in reality nature as a thing in itself does not exist The existence of those qualities and properties in a thing which constitute such thing is its nature If, therefore, one says, "A thing is produced by nature, "does he answer the question why it is so produced? To say that a thing happens by nature is to say that it happens because it happens Such a statement indicates no search for truth, but only an attempt at escape In fact, Śāstra (Scripture) is for those people only whose minds have become restless with the desire to know the truth. Those who have understood that the manifestation of sound[2] in space[3] is an effect, and does not indicate that space is the cause of sound, are hardly likely to find peace and satisfaction in the statement that sound is the quality of space[3] What they want to know is the real truth, supersensual though it be But it is not within the power of any Jīva to open the door which hides that deep truth from us Nevertheless, the pain which is caused by ignorance of that truth is unbearable. For this reason Bhagavān, who is the creator of all things, and sheds His mercy on all who seek it, has Himself revealed in Tantra, for the benefit of the three worlds, what He Himself saw in the eternal body of waves of existence,[5] consciousness,[6] and bliss[7] of Her who is all-merciful. He has said that in the eternal body of the Devī, Mantras also, in the form of letters,[8] are eternal

---

[1] Bhāsāpariccheda [2] Śabda [3] Ākāśa, or ether
[4] Svabhāva In other words, it is the nature of the thing, and there is an end of it [5] Sat [6] Cit
[7] Ānanda [8] Varnas

Brahman, full of energy[1] and aspects of Herself. Mantras which are seeds[2] out of which grow the fruit of the universe are eternally present in Her body For this reason they are called Bījamantras (seed-mantras). Such a Mantra is the seed of Mantras, Yantras, Tantras, and Devatās. It is the seed of the creation, preservation, and destruction of the Universes, the maintenance of Jīvas' lives, Siddhi and Sādhana[3] of the fourfold aim of Purusa—namely, Dharma, Artha, Kāma, and Moksa,[4] and is also the most ancient, permanent, and eternal seed for the Śabda, which first puts forth its young shoot in Ākāśa. If Śabdabrahman had not gemlike eternally shone as Mantras on the other side of the sea of Samsāra,[4] on the outside of the cauldron-shaped Universe beyond the reach of the mind and intellect[5] of Suras, Asuras, Kimnaras,[6] men (Naras), and the entire world of Jīvas, before the three eyes of the Guru of all things moving and non-moving, and in the body of Brahmamayī, who is beyond the reach of mind and speech—would the resplendent luminous waves of sound have to-day illumined all quarters, piercing the vacancy[7] of space and scattering themselves throughout the Universe? However learned you and I may to-day become by the reading of commentaries and the like, the subtle aphorism[8] of sound remains eternally hidden in the deep womb of Her who is the unfathomable, untraversable, and unbounded ocean of truth.[9] None but She can make it known He, however, whose wealth of Sādhana accumulated in many births has reached the stage of bearing fruit, is alone gratified by the taste of the immortalizing juice of that fruit and acquires direct knowledge through sight of the luminous form of Mantra.

---

[1] Tejas [2] Bīja

[3] They are the seed of Sādhana, initiating, maintaining it, and procuring its fruit (siddhi) [4] See *ante* [5] Buddhi

[6] Devas, their enemies the Asuras; and a class of the minor spirits called Devayonis. [7] Avakāśa

[8] Sūtra A common form of Hindu literature is the statement of the essence of a subject matter in the form of an extremely abbreviated aphorism (sūtra), the very brevity and consequent obscurity of which requires an extended commentary, and sometimes further notes on such commentary

[9] Tattva.

CHAPTER XII

LETTERED AND UNLETTERED SOUND

Śabda, or sound, is of two kinds—namely, Dhvani and Varna.[1] What is expressed in the string of letters[2] from A to Ksa[3] is called Varna, and that which is not expressed by any alphabetical mark[4] is called Dhavani. Difference of tone[5] alone is the cause of this two-fold aspect of Śabda. Those who are learned in sound[6] have divided it into these two classes but in reality there is no such difference in sound itself.[7] Fundamentally, Dhvani is the real substance,[8] of which Śabda[9] is only a manifestation.[10] This Dhvani is the subtle aspect of the Jīva's vital force,[11] which is consciousness It is in the form of Dhvani that this Śakti appears in and disappears from a Jīva's body. Here it is necessary to expound the Śāstrik principle with some clearness According to Āryas, Veda is not the production of any person, for it has no author From Mahādeva himself to the Ṛsis all are remembrancers of Veda, and none its author. Śāstra says that Bhagavān Himself, as the Avatāra,[12] Śrī Kṛsna, and others, has only revealed the Veda in the mortal world. But it also has been already said: "Īśvara is the author of Veda." Again, Īśvara Himself says: "Śabdabrahman and Parabrahman are both My eternal bodies" We must now see how these two apparently mutually contradictory statements of the Śāstra may be reconciled Every Mantra, be it Vaidik or Tāntrik, is an appearance[13] of Brahman. Veda or Tantra, consisting of Mantras, is only a manifestation[14]

---

[1] The first or unlettered form of śabda (sound), or sound in its subtle form, is Dhvani. Lettered sound is called Varna, which means letter (see *post*)

[2] Aksara [3] The first and last letter of the Sanskrit alphabet [4] Mātra

[5] Svara [6] Śabda [7] That is, the difference noted is a conventional one

[8] Padārtha [9] Sound [10] Parināma, development of effect [11] Śakti

[12] Avatāra is a descent of the Supreme It may or may not be what is called an "incarnation". An Avatāra is an incarnation where there is a descent to the physical plane A large number of Avatāras are non-material manifestations In the case of Śrī Krsna there was an incarnation [13] Rūpa

[14] Svarūpavibhūti Vibhū is one who is all-pervading, and Vibhūti is that which characterizes this higher nature It is that which this nature displays and the power by which such display is made Thus the world is known as a Brahma-vibhūti or vibhūti of Brahman (God)

of Brahman. Therefore, it cannot be said that Mantra has been created by Brahman Rather is it that the Parabrahman appears as Mantra. For, although Brahman is the Creator of the world, He is not the Creator of Himself. Creation of Brahman is impossible, for He is without beginning and ever-existent. For this reason Śāstra concludes that He appears to and disappears from the view of the world according to the will of Her who is will itself. Just as in the physical world Bhagavān has incarnated Himself as Rāma, Kṛṣṇa, and so forth, so in the world of Dharma[1] also He[2] has, through Samādhi or spiritual knowledge, manifested Himself as Śāstra,[3] which is Śabdabrahman, for the severance of the bonds of ignorance.[4] As Śyāmasundara,[5] whether in His four-armed or two-armed appearance,[6] residing in Vaikuntha[7] or Goloka,[8] incarnated as Rāma or Krsna,[9] so the luminous Mantra form, existing in the beautiful dark blue[10] limbs, made of massive consciousness, of Her whose substance is consciousness, and in every undulation of Her supreme beauty appears to the world as Śāstra, which is Śabdabrahman.[11]

At the beginning of the creation of the Universe the luminous bud of Mantras blossomed and created the fourteen worlds, which are the petals of its flower It is the fragrance of its pollen which is existence,[12] consciousness,[13] and bliss,[14] which fills

[1] Here the spiritual world. [2] As Yogin

[3] He appears to the mind of the Yogin who is Bhagavān as Śāstra

[4] Avidyā [5] Visnu [6] Mūrti

[7] The abode of Visnu (Visnohparamam padam), a heaven of enjoyment with its celestial city, jewelled dwellings, and aerial cars (vimāna), as described in Chapter XXIV of Padma Purāna

[8] The abode of light (go-jyotih), a white circular ring of resplendent light, like a thousand moons purity itself (suddha tattva), surrounded by translucid waters situate in Vaikuntha, the abode of the flute-playing Krsna and of Rādhika Devī, a heaven, where there are many Devas offering homage to Visnu Sattvarūpa amidst the Chanting of Vedas and of the musical modes known as Rāgas, as described in Chapter XXVIII of the Brahmavaivarta Purāna In the Tantra Śiva says, "I know of no place which is better than Goloka" (Yadrūpam golokam dhāma tadrupam nāsti māmake jñāne)

[9] Mūrti [10] Śyāmasundara

[11] The meaning of this passage is that just as Viṣnu is the mūlasvarupa (root-being) of those incarnations of His which are called Rāma, Krsna, and so forth so the luminous mantramūrti is the mūlasvarūpa of Śāstra, which is Śabdabrahman

[12] Sat [13] Cit [14] Ānanda

the three worlds with delight. After the greater dissolution,[1] Brahmā, the lotus-born,[2] appeared in the centre of the thousand-petalled lotus, which crowned the stem issuing from the navel of Bhagavān Nārāyana,[3] lying in the causal[4] sea. He then meditated the creation of a Universe suited to the age, and became immersed in Samādhi,[5] achieved through the Yoga of meditation upon Brahmamayī[6] It was then that Veda, which is Śabdabrahman, appeared of itself in the firmament of His heart, and, issuing out with His breath, assumed four visible forms corresponding to Ṛk, Yajur, Sāma, and Atharva, and stood before him After learning the principles[7] of creation, preservation, and destruction from the mouths of those incarnate Śrutis,[8] Brahmā set about His work Many make abundant efforts to explain away this perfectly true account of creation by adorning it with such adjectives as "Mystery," "Metaphor," and other far-fetched terms[9] But they do not care to understand that the day that this Tattva[10] vanishes you and I, along with these infinite Universes, will all vanish, one knows not where. Although Brahmā is Himself perfect-Brahman, yet He appeared, as a Mother by the assumption of the form of Nārāyana, and Himself in play[11] took birth in the body of the lotus sprung from his own[12] Navel, and thus became the first and yet beginningless[13] Jīva in the created Brahmāṇḍa.[14] The same process which He adopted at the time of His own appearance is that which exists eternally in the creation of the world of Jīvas, chief amongst whom are the Suras, Asuras, Kimnaras, and Naras[15] Nārāyana stands in the place of a Mother to Him. The Brahmāṇḍa is the

---

[1] Mahāpralaya There are minor and intermediate dissolutions (pralaya)
[2] Brahmā was born on the lotus which sprang from Visnu's navel
[3] Visnu [4] Kārana [5] Yoga, ecstasy
[6] The Devī as Brahman [7] Tattva
[8] That is, the four incarnate Vedas
[9] Ādhyātmika
[10] That is, creation, maintenance and dissolution, for the existence of the world is bound up with the existence and operation of these Tattvas
[11] Līlā The world is the play of the Brahman
[12] Because Brahmā and Visnu are but aspects of the One
[13] Anādi [14] Universe or mundane "Egg of Brahma"
[15] That is, the Devas, their enemies, a class of Devayonis called Kimnara and men (Nara)

issue of His womb. Māya is the womb. The causal[1] sea is the mass of water inside that womb. The stalk issuing out of the navel of Bhagavān stands for the umbilical cord,[2] and the thousand-petalled red lotus for the flower on that stalk. And Brahmā, the grandfather of the world, who is Himself placed on that lotus as its fruit, stands for the child. Śakti at first held the vast world-child in Her womb, and became the Mother of Brahmā, and then, as the power of preservation appeared, as Nārāyana, and assumed the form of Jagaddhātrī.[3] The child in the mother's womb, on gaining consciousness, remembers the events of the past lives, so the child in Brahmamayī[4] womb began, on the rising of consciousness, to remember all previous acts of creation, preservation, and destruction in other Kalpas[5] Just as the memory of previous lives then arises of itself in the child's mind, so Śruti[6] appeared of itself in the mind of Brahmā. Again, as memory is the Ātma-Śakti[7] in a Jīvas' mind so Śruti is the Śakti of consciousness in Brahmā's mind. The hidden state of this Śakti of consciousness is Dhvani, and its outward manifestation is sound[8] That Dhvani which is as it were the first shoot[9] of sound is the Jīva's vital[10] force.

In the Prapañcasāra it is said: "The Universe of immovable and movable things is linked together and pervaded by this Śakti, which is Dhvani It is this Śakti which is called by such names as Nāda,[11] Prāna,[12] Jīvaghosa,[11] and so forth" Again: "It is this great Śakti whom Yogīs know as Kulakuṇḍalinī moving in the heart, and it is She who ever makes and indistinct and sweet murmuring sound,[13] like the humming of a black bee, at the aperture[14] in the Mūlādhara." It is with reference to this Dhvani that the Satcakratattva has said:

[1] Kārana [2] Literally the mother's nāḍi
[3] The Devī as supporter of the Universe
[4] The Devī [5] The period between two dissolutions
[6] The revealed Scripture (See *Introduction to Tantra Śāstra*)
[7] Here that which constitutes individuality [8] Śabda
[9] That is, the earliest manifestation Dhvani is unlettered sound
[10] Sañjīvanī [11] Sound
[12] The vital force manifesting in breath [13] Dhvani
[14] The Devī lies close to the aperture in the Susumnā

"Kulakuṇḍalinī lustrous as the flash of a hundred lightings resides in all hearts, and is ever immersed in play in the Mūlādhāra[1] lotus. She it is whose sweet constant murmuring humming sounds like that of a swarm of black bees intoxicated with a draught of honey, and who is Dhvani. Her voice it is which sounds in the words of soft poetry, and is clearly audible in styles of Bheda and Atibheda composition.[2] Again, it is the heaving of the Dhvani which causes the alternate inspiration and expiration of all Jīvātmās in this infinite world. (By the above reference is made to the Sthūla or gross form of Kulakundalinī The book then proceeds to define her Sūksma or subtle form.) She who dwells within this gross form as the supreme extremely subtle Kalā,[3] who is consciousness shedding the sweetness of everlasting bliss and surpassing in beauty masses of lightning, She by whose light the whole visible sphere of the Universe is lighted, is that Parameśvarī Kulakuṇḍalinī, who is eternal knowledge, and the Īśvarī[4] of all."

Sādhakas will now understand that Kulakuṇḍalinī has two aspects— namely, a Sthūla, or gross form with attributes,[5] in which, like the humming of a moving swarm of black bees, She indistinctly utters the fifty letters and a Sūksma, or subtle form, which is attributeless,[6] and is existence, consciousness, and bliss.[7] It is the Sthūla form appearing in different aspects as different Devatās, which is the presiding Devatā of all Mantras; and it is the Sūkṣma form, which is that one Devatā towards whom all Sādhakas' worship is directed. For this reason the door of the temple of the Mother of the World is not opened so long as

[1] The lowest cakra of that name (See *Introduction to Tantra Śāstra* and "*The Serpent Power*")

[2] Bheda and Atibheda are two modes of composition (Alankāra) Bheda is the mode in which difference is posited between things which are really the same Thus, to say that a woman possesses celestial beauty not to be found on earth is bheda, because a distinction is made between the beauty of the woman, which is celestial, and terrestrial beauty, although no such distinction really exists Atibheda, on the other hand, is the mode in which equality is posited between different things, as, for instance, to speak of a woman's face as a moon is atibheda, because an equality is here established between a face and the moon which are really different things

[3] Mūlaprakrti, which is here regarded as one with the Brahman

[4] Female of Īśvara, 'Lord"

[5] Saguna [6] Nirguṇa [7] Sat, cit, ānanda

Kulakundalinī, the snake sleeping in the bed of Svayambhu,[1] is not awakened; and Siddhi in Mantra is not gained so long as the Mantra is not awakened[2] However that may be, we seek only to establish here that Śabda (sound), which is the manifestation[3] of Dhvani is nothing but a manifestation of the Śakti of consciousness itself, and Śabda is eternally present, full of lustre, in the lustrous eternal body of the Mother of the World Because during creation it is manifested as the property[4] of Ākāśa,[5] it is not be inferred that it is created with the creation of Ākāśa,[5] and disappears with the dissolution[6] of the latter. Those, again, who believe that Ākāśa[5] is a permanent thing can have no ground for objecting to our view. However much opinions may differ, it is certain that Veda consisting of Mantras is formed of Dhvani and Varna[7] together. For this reason, drawn by the Samādhi[8] Yoga of Brahmā, Brahmamayī appeared in His heart as Veda, which is the Śabdabrahman, and to instil into Him the notion of the process of creation, issued out of His nostrils The phrase "Brahmā is the author of Veda" means that Brahmā is the author of the appearance of Veda in the sense that a Jīva is the author of his expiration and inspiration of breath. In truth, Veda eternally exists as Śabdabrahman,[9] and is not created by Brahmā Thus Veda is not the creation of any[10] The effect[11] of the Dhvani of Kulakundalinī in the body of Īśvara is Veda, and the effect of the Dhvani of Kulakuṇḍalinī in the body of Jīva is Śabda.[12] In that Śabda is every form of Mantra, which is that which gives vitality to Jīva.

---

[1] "The self-existent one," referring to the Linga of that name in the Mūlādhāra, around which Kuṇḍalinī is coiled

[2] The awakening of the Mantra is called Mantracaitanya Unless the Mantra is awakened in and by the consciousness of the Sādhaka, the Mantra thus becoming a part and parcel of the consciousness of the Sādhaka himself it is mere dead sound and letter without fruit (Siddhi) It is true that Śakti is there as everywhere, but it must be rendered conscious or realized to the Sādhaka

[3] Literally, "effect" [4] Guna [5] Space ether

[6] Pralaya [7] Letters, that is, audible Dhvani

[8] *Vide Introduction to Tantra Śāstra*

[9] The sound or manifested Brahman

[10] That is, it is apauruseya [11] Parināma

[12] Veda is Dhvani uttered by Brahmā, and Śabda is Dhvani uttered by Jīva

According to natural law, a great Mantra repeats[1] itself when inspiration and expiration through the circular movement of the vital air of Jīva revolves the wheel of Dhvani It is this Mantra which is called Ajapā-Mantra, and it is so called either because it repeats[2] itself naturally without any effort on the part of Jīva, or because there is no other Japa[2] of a Mantra which is superior to this one. This Ajapā is the full life-time of a Jīva.[3] For this reason it is said: "Being Ajapā (one who does not repeat any Mantra) during Ajapā (life-time), I have neither done Japa of any Mantra nor done any Tapas.[4] My Ajapā (life-time) is about to end, and yet my Ajapā (the state of being without Japa) does not end."[5] As Brahmā when on the navel-lotus of Bhagavān thought of previous Kalpas,[6] so a Jīva when in his mother's womb constantly thinks of his past lives. At that time waves of deep thought, such as, "Who am I ?" "Where was I ? " "Whence have I come ?" "Whose am I ?" "Who is mine ?" and so forth, arise in the Jīva's mind. These waves of thought mingle with the Prāṇaśakti[7] That Prānaśakti in its turn within the two Nāḍis Iḍā and Piṅgalā strikes and strikes again against the Kuṇḍalinī Cakra below the abdominal fire[8] of the belly. Stung by those blows dealt by Herself, the sleeping snake Kulakundalinī then hisses loudly.[9] The Mātṛkās,[10] or fifty letters[11] of the alphabet from A to Ksa[11] are only the manifested state of that hissing Dhvani.[12] It is with the help of these letters[11] that the thoughts of the Jīva in the womb relating to past lives is reflected in waves of language;[13] and then the Jīva's mind[13] sees with

---

[1] Literally, "is made Japa of"

[2] *Vide* last note and *Introduction to Tantra Śāstra*

[3] For the Mantra consists of the breathing and expiration which ceases at death

[4] Devotion, austerity, etc As to Japa or "recitation" of Mantra, see *Introduction to Tantra Śāstra*

[5] A play on the word Ajapā Ajapā means "life time" because life exists only so long as it is repeated Next Ajapā may be made to mean "one who does not perform Japā", and also "not Japa"—i e , the state of being without Japa

[6] See *post* [7] Vital force [8] Jātharāgnī

[9] Garjana Literally, "roars".

[10] A name for the letters as embodying mother-sound

[11] Varna [12] Subrle sound (*see ante*). [13] Vāk

mental eyes and hears with mental ears[1] When at birth upon the bursting of the womb the doors of all the senses of the Jīva are opened, then that internal Dhvani passes out through the passage of the throat When Jīva sitting in the dark prison-chamber of the womb meditates on the deep past history of itself,[2] then, as in the case of dream, it is mind alone which works and judges everything. The final conclusion to which that judgement leads is also related in the Śāstras as follows:

In the Bhagavatīgītā in Mahābhāgavata Devī says to Himālaya:

"Jīva, dejected at the remembrance of the work of his bodies in previous births, then bethinks himself over the matter as follows:

"1 In this way suffering many sorrows in previous lives, I have again taken birth on earth, for whilst in the Samsāra I failed to worship Bhagavatī Durgā, the Dispeller of misery, but merely maintained relatives with money earned by unfair means

"2. If, however, I am this time delivered from any suffering in the womb,[3] no work will I do but the service of Maheśvarī Durgā, ever worshipping Her with self-restraint

"3. By my useless desires for wife, children and the like, I have over and over again bound myself to the Samsāra,[4] and thus worked only evil for myself. Therefore is it that I am suffering this intense pain in the womb. I therefore do resolve that I will no more uselessly serve this Samsāra

"4 Thus suffering from various sorrows according to his Karma,[5] the Jīva enveloped in the womb is expelled by the labour wind[6] and crushed through the pelvic bone. And then, widening his inner path, and smearing himself all over with fat and blood, he falls on earth, as it were, a sinner in some terrible

[1] The meaning appears to be that, though being in the womb, the Jīva, has no articulate speech, yet all thinking is by the aid of words whether expressed or not At that stage it is the mind and not the outward senses which are working

[2] Literally, "on the profound past tattva of his Ātma"

[3] According to Hindu notions, the child in the womb endures great pains, which are forgotten on birth

[4] See *ante* [5] Actions and their effects (See *Introduction to Tantra Śāstra*)

[6] Prasava-vāyu

Hell. Whereupon, deluded by My Māyā the Jīva forgets all the sorrows experienced during his stay in the womb, and then exists for some little time an significant mass of flesh.

"5. So long as the outside of the child's susumnā nāḍi[1] remains covered with mucus,[2] he cannot utter words with clearness."

We are here obliged to make mention of a modern saying in this connection, hoping to be pardoned by Sādhakas for this digression.

Nowadays a number of poets and men learned in its science say that the excruciating pain of the mother in child-birth has no other cause than Īśvara's despotic will; for, as He is Almighty, could He not, had He so desired, have provided an easy form of delivery instead of one which is very painful both for the child and its mother? Why, because a Jīva is to be born, should another Jīva causelessly suffer such horrible pain? We say that no such questions can be put to Him. For in the first place, in the vast scheme of Bhagavān's designs, which are like a great ocean, the individual counts for less than a mere bubble, and secondly His work consists in "killing seven serpents with one blow"[3] Who, then, can say that what you and I consider as your or my woe or weal is not linked with the weal and woe of hundreds of Jīvas in this infinite world of moving and unmoving things? Did Mantharā[4] think that her words could have any other consequence beyond the gaining of Kaikeyī's favour? It was Bhagavān (Rāma) alone, He who for whose fourteen years' exile in the wood all Devas had conspired, seeking the help of wicked Sarasvati[5] who understood what the effect of her words would be; for He is the dispenser of all effects in the universe. Mantharā did not expect anything from her words besides the fulfilment of a selfish end. Those words, however, brought

[1] The "nerve" of that name (See *Introduction to Tantra Śāstra*) [2] Ślesma.

[3] The Bengali expression for killing two birds with one stone

[4] Maidservant of Kaikeyī, wife of Daśaratha and stepmother of Rāma, whose exile she caused when at the instance of Mantharā she requested Daśaratha, her husband, to make, Bharata, her son king instead of Rāma

[5] The Devas wanted Rāma exiled that he might go and destroy Rāvana and the Rākṣasas Sarasvati is here spoken of as wicked (dusta), as the authoress of Mantharā's evil suggestions

about Rāmacandra's exile in the woods for fourteen years with His younger brother and wife;[1] the untimely death of Mahārāja Daśaratha,[2] the widowhood of Kauśalyā, Sumitrā, and Kaikeyī; the severe brahmacarya of Bharata; the killing of Mārica; the abduction of Sīta; the death of Jaṭayu; the killing of Vālī; the bridging of the sea, the burning of Lankā; the wounding of Laksmana with śaktiśela;[3] the destruction of Rāvana, with his whole family; the ordeal through fire of Sītā; the gaining of heaven[4] by the Devas, and so forth These incidents, further, are but a few of the greater waves in the untraversable sea of Rāmalīlā[5] Who can measure the destinies of the millions of Jīvas which are linked with this Rāmalīlā?[5] The Rāmalīlā[5] was but the gateway through which those destinies issued. In a Jīva's līla,[6] also, a similar mutual connection of fates always exists, with this difference only, that in Bhagavān's līla[6] the destinies concerned are in number millions, whilst in your or my līla they are only hundreds. Who can say that the destiny which, in the course of its production of fruits brings about the terrible suffering of the child at birth, is not connected with the destiny of the Mother? Secondly, the question why Īśvara did this instead of doing that cannot be asked of Him. We cannot object and ask: "Why has He created eyes in man's face instead of in his back?" For, had He created eyes in man's back, it might have been asked: "Why has He created eyes in man's back instead of in his face?" One can question in this way anything Īśvara never escapes these interrogations, which are the natural characteristics of ignorance A Jīva devoid of the knowledge of the Self[7] is ever ignorant to Him who possesses all knowledge. So long as the Jīva, as it were a drop of water, does not mingle with the ocean, which is Śiva, there is no end to the former's interrogations. Śiva gratifies the Jīva's curiosity to the extent of telling him that only which He has been pleased to divulge in the Śāstra

[1] Śakti

[2] This and the following are all incidents in the Rāmāyana, which were the effects of Mantharā's advice to Kaikeyī.

[3] A missile named Śakti

[4] Svarga.

[5] Rāma's play on earth.

[6] Play.

[7] Ātmajñāna

spoken by Himself. The Medical Śāstras may be ignorant of that purpose of His which is served by woman's labour-pains, but it is known to the Sādhana-śāstra.[1]

In Tantra, Bhagavān says: "O Devī, at this critical ninth or tenth month of pregnancy the Jīva is struck by the powerful labour-wind,[2] and issues through the channel like an arrow let loose from a bow. Senseless from the womb, he does not know of his fall. The force of the labour-wind and the pressure of the generative channel at the time of birth make the Jīva forget all that which he had revolved in his mind during his stay in the womb."

In the Prapañcasāra it is said: "The more sinful the Jīva is, the greater is the pain which he suffers in issuing from his mother's womb. Extremely wonderful is the history of men's Karma guided by the will of the Lotus-born."[3]

One sometimes meets a person who was formerly half paralyzed, or was attacked with some other disease equally or even more serious, or who was injured and almost died through violent delirium, but who has returned to life, and is now free from disease. He, however, cannot now recognize his wife, son, or daughter, or others, or his possessions. Although to this man's friends he still possesses all he had, yet the man himself is not aware that he has anything which he can call his own. This is a kind of rebirth in one's life.

When we find that such deep knowledge as one acquires through impressions received in early life is lost in old age, maturity, or even adolescence, it is a matter for no wonder that the light impressions on the child's soft mind should disappear under the grinding oppression of the horrible pain of birth, and that the terrible horror of the frightful swooning and insensibility then experienced should dispel all memory of past events. Loss of memory is possible whenever the mind and brain, which are the store-houses of all knowledge, are violently disturbed through any cause. If by any violent shock the order in which the picture impressions lie arranged in successive layers in the mind is in

[1] The Tantra which is called by that name.

[2] Prasava-vāyu.

[3] Padmayoni, or Brahmā.

any way disturbed, the tie with all these impressions is loosened, and the threads which bind them to each other are scattered one knows not where The pain of childbirth has been ordained only that the trace of past events may be dispelled from the Jiva's mind Jīva's assumption of a body is in order that he may suffer the consequence of past sin It is not that the punishment is suffered owing to the assumption of body, but, as Śāstra holds, assumption of body takes place owing to the necessity of suffering punishment It is, therefore, useless to regret the assumption of body Things have been so arranged according to the desire of the all-good Devī who is full of goodness, that a Jīva suffers the consequences of sin at such times, in such manner, and by such means, as may clear of obstruction on the path of his welfare This is why it is often found that Jīvas whose destiny[1] is almost worked out die of the very pain of childbirth in places of pilgrimage,[2] and other seats of liberation, and are thus themselves liberated

As regards the question why the mother suffers pain, the answer is that the mother's destiny[1] is alone responsible for the suffering We must understand that she is engaged in giving birth simply because she may thereby suffer the fruits of her destiny,[1] and not that she suffers pain in order that she may give birth to a child. In that market in which the commodity is destiny[1] there does not, and cannot, exist any consideration of relationship In this domain of merciless creatures of stone, nobody, be he or she father or mother, son or daughter, husband or wife, or anyone else, cares for another And yet there does exist a strong, intimate, and mysterious mutual connection between such stones, like the mutual attraction between iron and magnet.[3] Both are hard to the utmost, and yet the two are in thorough union But if destiny[4] separates them, then

[1] Adrsta That is the "unseen" cause of man's fate, which he has himself produced through previous Karma [2] Tīrthas

[3] Each person on this world works out his own destiny through others, and is thus brought into relationship with those who are associated with him by Karma The attraction which binds one to the other manifests in worldly relationships

[4] Adrsta That is the "unseen" cause of man's fate, which he has himself produced through previous Karma

in a moment all conection ceases, and the hard heart of the stone breaks through its own heat.[1] The stone mother breaks into pieces through the heat of her grief,[2] but her offspring, the stone-child, driven by its own destiny, has not one moment in which to think of the suffering of its mother.[3] For this reason I was saying that in this stony domain all are stones according to the behest of the Daughter of Stone. Here the child does not suffer because of the mother, nor does the mother suffer because of the child. Each one follows his own path

It is only at a crossing that one meets another for a short while. Then Māyā, the guide, often establishes relationships "dearer than life" between them under the sweet and enchanting influence of which the traveller is made to forget the weariness of the journey, and adroitly taken by Her Māyā to far-away abodes, sometimes in Heaven,[4] and sometimes in Hell [5] Śāstra has appeared in order that the traveller may surmount this forgetfulness, and that he be reminded now and then of the journey; and it is in order so to remind him of the pains of the journey, to bring to his memory the pangs which torture the depths of the traveller's tired heart, that Śāstra has spoken to us in the Samsāra of the good resolves which he had made during his stay in his mother's womb.

It is only when a Sādhaka's mind has been perfectly cleansed by devotion[6] that he can, on hearing the gracious relation of Śāstra, recall such resolves to his mind. It was with a heart pained with such recall of past and unfulfilled resolve that a Sādhaka sang:

"I am, O Mother, O liberatrix, a debtor at Thy feet.
O Mother, I am helpless, having forsaken adoration and worship.[7]
O Mother, I die through eating the poison of worldly enjoyment.[8]

---

[1] That is, it suffers [2] That is, she is overwhelmed with grief

[3] In the working out of fate there is no reason why the mother should not suffer in birth if that be her destiny Relationships temporarily established at the crossing-points of different lives will not affect this

[4] Svarga. [5] Naraka

[6] Tapas. [7] Bhajana, Pujana. [8] Visaya.

necessary for such an act are performed at that time; it is only the outer process which is begun after birth That process is as follows The extremely subtle state of (that which subsequently appears as) a word[1] is called Parā, and issues from the Mūlādhāra.[2] The less subtle state, when it reaches the heart,[3] is called Paśyantī The still less subtle state which exists in conjunction with[4] Buddhi[5] is known as Madhyamā Lastly, there is the gross state of sound in which it issues from the throat of the Jīva, who now cries out This state is known as Vaikharī, and it is at this stage and in this state of sound that the child's cry becomes clearly audible. Therefore is it that the string of letters which exist (as subtle sound) in the Jīva's Suṣumnā[6] are (not produced by), but merely manifested by means of the outward pressure of the vital air[7] Although all letters[8] exist in subtle forms in the perpetual Dhvani in the Susumnā,[9] yet they cannot issue at the same time that Kulakuṇḍalinī, whose substance is consciousness, makes Her appearance For so long as the paths along which the current of sound flows form the Mūlādhāra to the vocal orifice is not divided, so long letters cannot manifest in distinct forms, because those parts of the body are seats of the manifestation of letters

Mantras are in all cases manifestations[10] of Kulakundalinī Herself—She whose substance is all letters[8] and Dhvani, and who is the Paramātmā Itself[11] Therefore, the substance of all Mantras is consciousness, though their appearance and expression are in words As, notwithstanding the existence of consciousness in all things, it does not manifest without such processes as the union of blood and semen and the like, so, although the substance of Mantras is consciousness, that consciousness is not perceptible without the union of the Sādhaka's Śakti derived from Sādhana

[1] Vākya
[2] For these and other centres in Tāntrik Yoga, see "*The Serpent Power*"
[3] Hṛdaya
[4] Samyukta
[5] One of the aspects of the mind
[6] Literally, in the yantra of the Susumnā, the Nādi of that name (see *ante*)
[7] Prānavāyu
[8] Varna
[9] The "nerve" of that name
[10] Vibhūti (See *ante*).
[11] That is, Kuṇḍalī, Paramātmā, Svarūpinī, and Varnadhvanimayī

with Mantraśakti Hence it has been said in the Śāradātilaka: "Although Kulakundalinī, whose substance is Mantras, shines brilliant as lightning in the Mūlādhāra of every Jīva, yet it is only in the lotuses of the hearts of Yogīs that She reveals Herself and dances in Her own joy. (In other cases, though existing in subtle form, She does not reveal Herself.) Assuming the bodily appearance of a coiling serpent, that Devī coils round Svayambhu Śankara[1] in the manner of the spirals of a conch-shell (in three and a half coils). Her substance is all Vedas, all Mantras, and Tattvas[2] She is all good, and the extremely subtle, perceptible[3] Parameśvarī. She is Mother of the three forms of energy,[4] and Śabdabrahman Itself."

Now, Sādhaka, remember that passage in the Yoginī Tantra in which it is said: "Mantras are proof of the existence of all Jīvas,[5] and are the supreme energy[6] of Brahman and the Supreme Good"[7] "Those Mantras consisting of energy are beyond all Māyā (For unless Mantra[8] had been above Māyā, it would not have been possible for Mantraśakti to destroy the process of cause and effect in the world. It is not to be thought of that a subordinate should defeat by its own power the person to whom he is subordinate) It is, therefore, again said: All Mantras are destroyers of Māyā. (One who is entangled in Māyā can never sever its bonds.) Mantras are all blissful (That is to say, when Mantraśakti is awakened, then all forms of bliss which may be had from the attainment of any object in the world are enjoyed. And for this reason a second adjective is given, it being said) that Mantras are full of Brahmabliss. (That is to say, there is nothing in the world in which Brahman does not exist, and there is no bliss which is unattained on the

[1] That is, the linga of Śiva so named in the Mūlādhāra
[2] Here all things
[3] Pratyaksa. Derived from prati before, aksa sense, that is perceptible to any sense according to the form of her manifestation.
[4] Tejas, that is, Moon, Sun, and Fire
[5] But for Mantra, Jīva could not exist, and as Jīva exists, Mantra exists
[6] Brahmatejas
[7] See *ante* The quotation from the Yoginī Tantra is continued from this place
[8] Literally, "the Tattva of Mantra"

attainment of Brahma-bliss. It has, therefore, been again said): Mantras are full of perfect bliss (That is to say, She, who is Mantra,[1] is existence, consciousness, and bliss, and the sole centre of all bliss in the universe. Whoever, therefore, attains Her through Siddhi in Mantra lacks no form of bliss. It is this state of perfect bliss which is called liberation whilst in the state of a Jīva[2] For this reason another adjective is applied to the Mantra, which is), Mantra is that highest good which is Brahmanirvāna —that is to say, Kaivalya-liberation itself) Mantras are all Māyā,[3] all Vidyā, all Tapas, all Siddhi.[4] (Just as Brahman Himself, though without attributes, is yet the Lord of all attributes[5] and all attributes,[6] so Mantra, notwithstanding that it is above all Māyā, is the seat of the manifestation of Māyā, and is all Māyā. Mantrasādhana[7] is the great cause which enables a Sādhaka to accomplish wonders by means of Māyā By the words "Mantra is all Vidyā" is meant that Mantra is the cause of the divisions of Ādyāśakti[8] into the aspects of Mahāvidyā, Siddhividyā, Upavidyā, Vidyā, and so forth, according to the different forms[9] of Vidya. It is by virtue of Mantra-Sādhana[10] that Sādhakas see the manifestation of Her different aspects Or, Mantras are Vidyā because by Mantrasādhana one easily acquires the fourteen forms of worldly knowledge with their sixty-four branches, as also Brahma-knowledge,[11] which destroys all sins Mantras are all Tapas,[12] because by their grace one acquires, without subjection of the body to hardships, the religious merit,[13] which is otherwise only acquired through physical austerities Mantras are all Siddhi, because there is no Siddhi in the world which cannot be acquired by a Sādhana with Mantra)"[14]

---

[1] Literally, "She who is the Svarūpa of Mantra"
[2] Jīvanmukti
[3] Sarvamāyāmaya
[4] That is, all Vidyā (as to which see *post*), devotion, austerity, etc , and achievement (see *Introduction to Tantra Śāstra*)
[5] Guna
[6] Gunamaya
[7] That is, Sādhana with Mantra
[8] Primal Śakti
[9] Tattvas
[10] That Sādhana, the object of which is Mantra
[11] Brahmavidyā
[12] Tapomaya
[13] Dharma
[14] That is, Sādhana with Mantra.

"Mantras are all forms of liberation. (That is to say, all forms of liberation bestowed by the Devatā he worships, whether Sālokya, Sārūpya, Sārsti, Sāyujya,[1] or Nirvāna, are attainable by Mantrasādhana; for Mantra is itself liberation.[2] He who wishes to ascertain the depth down to a particular point of an unfathomable ocean must descend to such a point So a Sādhaka who desires a particular form of liberation must attain Siddhi in a Sādhana suitable for its acquisition Just as the sea can from its fullness supply with ease water in any quantity from a mere pailful to a mass great enough to deluge the universe, so Mantra, which is replete with liberation, can grant to the Sādhaka any form of it from the lowest Siddhi to the supreme Nirvāṇa. Mantra is truly Brahman, who is light[3] and perpetual liberation. Differences in effect produced by Mantrasādhana are due to differences in such Sādhana. Sādhakas will now be able to say whether Mantra, which is unchanged[4] even in Nirvāṇa,[5] should be considered to be a more worldly physical sound, or Brahman Itself as the fourth state of consciousness.)[6] Mantras are all Vedas.[7] (That is to say, if a Sādhaka attains perfect Siddhi in even a single Mantra, he becomes with ease possessed of the spiritual knowledge which is acquired by learning all the Vedas, with all allied matters, or he can perform with his own Mantra all the rites which are performed with different Mantras) Mantras are all worlds [8] (That is to say, Mantraśakti can, at the Sādhaka's desire, reach and operate in all the fourteen worlds, and, penetrating through all their barriers, merge the Sādhaka

---

[1] These are qualified forms of Mukti (liberation) viz , dwelling in the same abode with the Devatā worshipped, the assumption of his form and powers and unity with Him Nirvāna is unqualified Mukti.

[2] Muktimaya

[3] Jyotih

[4] Literally, "whose Svarūpa is not changed"

[5] Because the Mantra is the Brahman

[6] Turīya caitanya Turīya comes from catur (four) and ca (the ca of catur being dropped), and is the fourth state (avasthā) of consciousness Sāyana says that Turīya is tāraka (deliverer) According to the Vedāntasāra, it is that state in which the Brahman exists without upādhi (limiting conditions) Yadanupādhitan caitanyam tat turīyam iti cyāyate Śruti says that it is thus. Śāntam (peace), Śivam (excellence), and Advaitam (non-duality) (See *Introduction to Tantra Śāstra*)

[8] Sarvavedamaya

[7] Sarvalokamaya In Mantra are all the worlds, in that Mantra pervades all the worlds

in Itself.[1]) In Mantra are all enjoyments[2] (That is to say, whatever things are enjoyed by Sādhakas, are all produced by Mantraśakti,[3] or in Mantraśakti alone Sādhakas find all the enjoyments and happiness which others obtain from wife, children, and other worldly objects; or through the influence of the intense universe-consuming power of Mantra all enjoyments become favourable to Siddhi.[4] Mantras are all Śāstras (That is to say, after Mantraśakti has been acquired there is no necessity to know any Śāstra.)

"Mantras are all forms of Yoga. (That is to say, there is no form of Yoga which cannot be accomplished by Mantra-sādhana.)"

"O Devī, my sight was paralyzed by the powerful splendour of the light[5] of this mass of Mantras and Śāstras borne on every petal of the lotus of Thy heart I then sank into the sea of unconsciousness, which is delusion.[6] On recovery from that swoon, I again saw that mass of Mantras resplendent as the sun, as one who has been steeped in the deep darkness of night views the brilliant morning sunrise. By the grace of Mahākālī, the Deity presiding over[7] all Mantras, I have attained Siddhi, and have become versed in all Śāstras."

The string of fifty letters,[8] from A to Kṣa, which are the Mātṛkā,[9] "is eternal, unbeginning and unending, and Brahman itself" This great saying is the gist of all Tantras Lest through human error the pronunciation of any letters[8] should be lost or distorted, Vidhātā[10] has created alphabets,[11] and put them into writing. Bṛhaspati[12] says: "Because Jīva is prone to error before he is even six months old, Vidhātā[10] has created all Akṣaras,[11] and put them into writing in their due order." Sādhakas should understand Akṣaras[11] to be created by Vidhātā

---

[1] That is, the Mantra can procure Nirvāna for the Sādhaka
[2] Sarvabhogamaya [3] The power of Mantra [4] Success
[5] Tejas [6] Moha
[7] Adhisthātrī, which is previously described as the sthūla form
[8] Varna
[9] Mothers, a name for the letter as embodying sound produced by Mother Kuṇḍalinī [10] Brahmā
[11] Akṣara [12] Guru of the Devas

in the same way as the Vedas are created by Him.[1] Vidhātā has created the forms[2] of written letters in resemblance to the forms seen by Maheśvara in the lotus of Māheśvarī's heart.

That the Bindu, Mātrā,[3] and Rekhā in the alphabet are all really Brahman is clearly shown in that which the Kāmadhenu and other Tantras say as to the identity of the letters from A to Ksa, with the Brahmā, Viṣṇu, Maheśvara, Śakti, Sūrya, Ganeśa; and other Devas and Devīs are presiding Devatās of those lines and points. In fact, the writing which we in ordinary use know as Akṣara (alphabet) is nothing but the Yantra of the undecaying Aksara Brahman[4] Just as in Sādhana forms made of earth or stone are used as Devatās, so in writing Yantras made of lines are used as Aksaras[5] When, by virtue of Sādhana, Mantra-śakti is awakened, the presiding Devatā of every line of the resplendent linear form (as it were an image) breaks through that form, and later, when Siddhi in the Mantra has been acquired the Devatā of worship who presides over all Mantras, considered as a whole, and who is existence, consciousness, and bliss, gratifies Her devotees by the revelation of Her very Self[6]

At dawn the powerful spreading rays of the sun pierce the deep, dark night, and are slowly followed by the orb itself, as it were a mass of heated gold reddening the summit of the Mount of sunrise.[7] Great Yogīs, who are immersed in Sandhyā[8] prayer, see in the centre of that luminous orb the beautiful form of Sūrya-deva, seated on a red, full-blown lotus. In the same way, at the

[1] That is, He does not really create them, but they issue from Him as part of His being or His breath

[2] Mūrti

[3] Bindu is the dot which indicates the nasal breathing Anusvāra. Mātrā is the upper part of a letter or the headline, and Rekhā are the lines forming the letter itself

[4] The word Aksara etymologically means *a* (not), and *kṣara* (decaying).

[5] Yantra, which literally means an "instrument," here means the lines of a letter As a stone image is used to represent the Devatā, so the lines, etc, which go to make up the written alphabetical characters are used to denote the Devatā, which manifests as letters.

[6] Svasvarūpa

[7] The sun rises from the top of Udayācala, or the Mount of rising (sunrise), and goes and descends to the Mount of sunset (astācala).

[8] A rite performed thrice daily at morn, noon, and eve (see *Introduction to Tantra Śāstra*)

blessed appearance of dawn of Brahmamayī's[1] grace, the fierce light[2] of Mantra dawns in the Sādhaka's heart, rending the darkness of delusion[3] of the deadly night of ignorance,[4] and fills the entire universe with the joyous love of the supreme Devatā. Then successive companies of Devas show themselves unsought in the petals of the Sādhaka's thousand-petalled lotus. At the conclusion of the full display of Her power,[5] Brahmasanātanī who is perfect and eternal Brahman, reveals Herself in the form worshipped by the Sādhaka in the midst of a circle of light overspreading the assembly of Devas and Devīs. Immersed in the great sea of self-realization,[6] which is the Kaivalya[7] of Her who is Kaivalya itself, the Sādhaka, in the enjoyment of the sleep of Brahman-bliss, rests in the bed of consciousness in the bosom of the great deep Peace. This it is which is the undecaying nature[8] of Aksaras (letters) In fact, Aksara, or written Mantra, is the same thing as Devatā in image, or Yantra. By the force or lack of force of the Sādhaka's Sādhana, the Devatā appears therein and disappears thereform. Varna, Nāda, Bindu, vowel and consonant in a Mantra, denote different appearances of the Devatā This is, of course, known to Sādhakas proficient in the knowledge of Mantras, but as the matter is strictly one to be learnt from Gurus only, we are unable to deal with it here. Certain aspects or Vibhūtis[9] of the Devatā are inherent in certain letters,[10] but perfect Śakti appears only in a whole Mantra, and not in any disjointed letter.[11] For this reason, any word or letter cannot be a Mantra.[12] The Mantra alone in which the playful Devatā has revealed one of Her particular aspects is capable of

[1] The Devī's [2] Tejas [3] Moha [4] Avidyā

[5] Literally, "when all Vibhūtis have appeared" (see *ante*)

[6] Bhāva that consciousness which is the experience of the Kaivalya state Bhāva literally means existence, and then feeling, etc., the term being here loosely used for such experience [7] Liberation

[8] Svarūpa—that is, the true nature or aspect [9] See *ante*.

[10] It is not merely the whole Mantra which is the Devatā, though as pointed out later, perfect Śakti appears only in a whole Mantra Thus in the Māyā-Mantra—viz., "Hrīng", H = Śiva, R=fire, Ī=Māyaśakti Each letter is thus a Devatā, and the whole Mantra is the Devatā Tripurasundarī, the meaning being that Māyā is dissolved in the fire of knowledge [11] Varna

[12] Each of the letters is, as above stated, a Mantra What is here meant is that it is not every Mantra which reveals a particular aspect sought One must have recourse to that particular Mantra which is that aspect

revealing that aspect. Hence that Mantra is called in Śāstra the Mantra of that particular aspect Bhagavān, the Guru of all Mantras and Siddhis and creator of all things, has therefore said to Bhagavati: "It is certain that the form of a particular *Devatā will appear from the particular Mantra of which that* Devatā is the presiding Deity,[1] for a Devatā's body is formed out of Bījamantra" In the Kāmadhenu Tantra it has been said: "If a Sādhaka contemplates with all his power the Devī, according to the Bīja of individual Devatās, and Prafulla and Kālikā (particular Mantraśaktis), then from that Bīja itself appear Śakti, Visṇu, Śiva, Sūrya, and other Devas From Bīja is manifested the immaculate Supreme Brahman. How can Hari or Sadāśiva appear in a Sādhaka's heart without contemplation of Bīja, for the eternal Devī, appearing as Bīja, is the Genetrix of even Sadāśiva?" All the fruits of accomplishment[2] which are borne by the creeper[3] of a Sādhaka's Sādhana depends on the great Mantraśakti appearing in the form of Bīja.[4] Śāstra has therefore specified the rules and injunctions relating to the sowing of this Bīja,[5] according to place, time, and person. Mantravicāra, Mantroddhāra,[6] and the like, are prescribed in order that it may be ascertained what Mantra should be selected, and then, on selection, in which field and according to what method it should be sown in order that it may speedily have good fruit under the special influence of the Devatā For this purpose reference is had to such matters as the zodiacal constellations,[7] star,[8] the planets, and the ascending and descending nodes of the moon,[9] conjunctions,[10] and so forth, which exist as forces operating in the body of the Sādhaka.[11]

---

[1] Adhiṣtātri Devatā, which is described (see *ante*) as the Sthūla form

[2] Siddhi

[3] Sādhana is here compared to a creeping plant

[4] Bījarūpinī

[5] Bīja means seed

[6] Mantroddhāra is the search for and finding out of a Mantra for the purposes mentioned after Mantravicāra, or discussion with the same object

[7] Rāśi.

[8] Naksatra

[9] Graha—that is, Rāhu and Ketu, or the points at which the path of the moon intersects the ecliptic.

[10] Yoga, conjunctions of stars with earth

[11] The universe is contained in the body with all its external details With the objective conjunction, etc, there is a corresponding conjunction in the Sādhaka's body, or, more strictly, it is the same conjunction viewed in different aspects

In the Viśvasāra Tantra it has been said: "Wise men should know Mantras to be of four kinds, according to the distinctive nature of the Cakra[1]—namely, Siddha, Sādhya, Susiddha, and Ari. Of these, a Siddha Mantra, when it has been the subject of due Sādhana, becomes Siddha[2] n due time (that is, the time specified in the Śāstra for Siddhi in respect of that particular Mantra). A Sādhya Mantra becomes Siddha[2] after a long time through both Japa[3] and Homa.[4] A Susiddha Mantra[5] becomes Siddha[2] the moment it is received (from the Guru; but its fruit appears according to the Sādhaka's Sādhana), and a Ripu Mantra[6] lays the axe at the root of Siddhi." "Know Siddhamantras to be friends, Sādhyamantras to be servers,[7] Susiddhamantras to be helpers,[8] and Śatrumantras[9] to be destroyers. Friendly Mantras become Siddha[2] through Japa,[10] according to rules laid down in the Śāstra. Sādhyamantras become Siddha[2] through much serving.[11] Helper Mantras grant desires even without much service, and destructive Mantras more surely destroy the Sādhaka."

This is the general rule, but in certain special circumstances, which must be learnt from Gurus only, there is no necessity for adjudging the suitability of Mantras.[12] Here the point for

[1] Before initiation it is usual to ascertain whether a Mantra is svakula or akula The circle in which nativity is marked in Astrology is called Cakra, but here the reference is also to the Tāntrik Cakras, such as the A-ka-da-ma and others described in Tantrasāra (see *ante* of my edition of the Mahānirvāna Tantra)

[2] Accomplished, perfected, fruitful (Siddha) accomplished—that is, without much difficulty

[3] Literally, "which has to be accomplished". This term, as the others, is here technically used as descriptive of a particular Mantra, here a Mantra accomplished with great difficulty.

[4] Recitation of Mantra and sacrifice unto fire (see *Introduction to Tantra Śāstra*)

[5] Literally, "well accomplished"

[6] Or Ari. Ari and Ripu are synonymous words meaning "enemy", a Mantra with which no Siddhi is attainable by the Sādhaka to whom it is inimical

[7] Sevaka, during accomplishment.

[8] Poṣaka.

[9] Meaning the same as Ari or Ripu

[10] Recitation of Mantra and sacrifice unto fire (see *Introduction to Tantra Śāstra*)

[11] That is much Sādhana

[12] As where the Mantra is received in dream

special consideration of Sādhakas is that, although the object of worship[1] of the Iṣṭadevata,[2] Pāṭa,[3] Stava,[4] Homa,[5] Dhyāna,[6] Dhārana,[7] Samādhi,[8] or other means, and of Siddhi and Sādhana with one's own Dīksāmantra,[9] is the same, yet the actual working varies. The fruit which a Sādhaka achieves in ten years by means of Pūja, Pāṭa, Stava, and so forth, can be obtained in but one year, month, week, or even one day, by force of a powerful Mantrasādhana, for in the case of Pūja, Stava, Dhyāna, Dhārana[10] and so forth, only the Sādhaka's Sādhanaśakti[11] operates; whilst in the case of Sādhana with Mantra, Sādhanaśakti works in conjunction with Mantraśakti.[12] For reasons of place, time, and person a Sādhaka's Sādhanaśakti[11] may be, and actually often is, imperfect, and meets with obstacles. But the invincible power of Mantraśakti[12] can never be defeated. Mantra is equally and in all places powerful, whether in the Upper,[13] Middle,[14] and Nether[15] worlds, or in water, on land, or space. Mantraśakti is unconcerned with the question whether the Sādhakas' purpose is good or bad Fire will equally burn down a house in the case of a malicious arson as it will in Homa[16] accept the offerings made in the sacrificial pit in the name of Devatās. Whenever Mantraśakti is invoked, whether it be with the object of doing good or harm to one's own self or another person, it will of a surety accomplish that work. It is the Sādhaka

[1] Ceremonial worship. For this and the following terms see *Introduction to Tantra Śāstra*

[2] The particular Devatā whom a particular Sādhaka worships, such as Krsna in the case of a Vaisnava, and in whose Mantra the Sādhaka is specially initiated

[3] Reading of Śāstra.

[4] Hymn of praise

[5] Sacrifice into fire, which is of several kinds

[6] Meditation

[7] Concentration.

[8] Yoga ecstasy, or realization of the Brahman

[9] The particular Mantra in which the Sādhaka has been initiated

[10] See *ante*

[11] That is, the force generated by the Sādhana of the Sādhaka himself Its nature and intensity therefore varies

[12] The power of the Mantra itself—i e, a constant quantity when once realized through Mantrasādhana

[13] Svarga, the heavens

[14] Martya, the world of mortals of this earth.

[15] Rasātala, one of the nether worlds, for which it here stands as a general term.

[16] Sacrifice into fire A pit is prepared, and on the hearth (Kunda) the fire is laid into which the offerings are thrown, that Agni (Fire) may carry them to the Devas

who reaps the consequence, whether it be Heaven[1] or Hell[2] As fire only dies out after it has consumed that to which it has been set, so Mantraśakti ceases to operate only when it has fully revealed its power A Sādhaka's individual (ātmā) Śakti is like wind, and Mantraśakti is like fire, so that where the Sādhaka's individual Śakti is weak, the Divine Śakti of Mantra can in a moment make it very, very great Just as waves of air, when struck and restruck by flames of fire, flow strong and fast in the sky, and these flames of fire, fanned by the rapid currents of air, blaze with redoubled force, so the Sādhakas' individual Sakti, when struck again and again by Mantraśakti, is very rapidly developed, and then a strong active individual Śakti unites with Mantraśakti to make the latter doubly powerful Just as with the help of a breath of wind a small fire is generated, which then, by the movements of the air which is drawn into it, become so great that it illuminates the world and firmament with its lustre, so with the help of a mere particle of individual Śakti, Mantraśakti in a very small form appears, which then, with the development of the previously almost inert individual Śakti, becomes so great that it illumines the heart of the Jīva and penetrates even through Brahmaloka.[3] It is simply because Mantra possesses this wonderful power that a Jīva may accomplish that which appears to be impossible; otherwise, how could anyone expect a Jīva to achieve by his own effort the treasure which is worshipped by Siva? What individual Śakti does Jīva possess by virtue of which he can, without the help of Mantra, conquer the Jivaśakti[4] and transform it into the Daivīśakti?[5] In the vast field of the Samsāra, and in that darkness which is delay in the attainment of Siddhi, Mantra alone is the everlasting autumnal full moon which never sets and never rises[6] The cool, pure,

[1] Svarga

[2] Naraka When called into active operation, Mantraśakti displays its power, whatever be the result If, however, the Sādhaka invokes that power for an evil purpose, that is the Sādhaka's affair, and he will likely go to Hell

[3] The highest of the fourteen worlds or regions

[4] That is, the Śakti of Jīva as such

[5] The Śakti of a Deva as such With this Śakti he can accomplish that which a Deva can

[6] As it is always above the horizon, it cannot be said to rise or set

and bright rays of this moon are the infinite mercy of the Mother of the world Pious Sādhakas and Sādhikās[1] are the Cakoras[2] and Cakorīs,[3] who are ever thirsty to drink these rays. Spreading their two wings of knowledge[4] and action,[5] they soar above the region of Samsāra to the greatest heights of the far-extending firmament of Sādhana, and there, dancing with joy, are blessed with the draught of nectar Sadānanda[6] has therefore said to Ānandamayī:[7] "None but the Cakoras knows the beauty of moonshine." (Similarly, none but Sādhakas and Sādhikās know the nectar of Mantraśakti The sight of it ever makes the community of one-eyed, faithless crows to squat in their dry nests, shutting their eyes in fear, and hiding their heads)

More than the above cannot be made public on the subject of Mantraśakti, the creeper which grants the fourfold fruit[8] to the Sādhaka. We, therefore, here stop after having merely pointed out the main principles alone.[9] The entire tree will become revealed when its branches, twigs, leaves, and fruits are distinctly shown.[10] The Tantra Śāstra is not a pleasure-ground for the ease-loving and luxurious. It is the hermitage, in the woods[11] built by Yoga, of Him who is the crest-gem of great Yogīs,[12] and the Guru of all mobile and immobile things. Who has the power to touch, without His command, a single leaf or flower belonging to this lovely forest, full of energy?[13] Whoever, with the mad thought of reliance on the powers of his own arms, enters into this forest without His command will of a certainty be burnt into ashes by the most terrible fire[13] of the Lord of Destruction, like flies which fall into a flame or Kandarpa[14] when seized by the jaws of death This is why, after having come so far, we now recede in fear

[1] Female Sādhakas
[2] Birds celebrated in Sanskrit poetry as being very fond of moon-light
[3] Female Cakoras
[4] Jñāna
[5] Karma.
[6] He who is ever-joyful—Śiva
[7] She who is bliss, the Devī, His spouse
[8] Dharma, Artha, Kāma, and Moksa (see *Introduction to Tantra Śāstra*)
[9] Mūla-tattva
[10] Which the Guru will do
[11] Tapovana
[12] Śiva
[13] Tejas
[14] The God of Love who was burnt into ashes by the fire of Śiva's third eye

As to what yet remains to be explained, we bow to those Lotus-feet, so sought by devotees, and fervently pray that He may, according to what He Himself has said, appear in the hearts of all Gurus, and through them teach their disciples that aspect of His which is Mantra

CHAPTER XIII

ON THE GURU[1]

ALL that has been above mentioned in relation to Mantra Tattva depends on Gurutattva, for the root of initiation[2] is in Guru; the root of Mantra is in initiation;[1] the root of Devatā is in Mantra; and the root of Siddhi is in Devatā. Bhagavān has, therefore, said in the Muṇḍamāḷā Tantra: "Mantra is born of Guru, and Devatā is born of Mantra, so that, O Beauteous One, Guru stands in the place of a grandfather to the Iṣṭadevatā. Just as service done to the father or grandfather pleases the son or grandson, service done to Guru pleases Mantra; service done to Mantra pleases Devatā; and service done to both Guru and Mantra also pleases Devatā."

Any deviation from this line of action produces contrary results; that is to say, just as service done to the son and grandson disregarding the father and grandfather really displeases instead of pleasing the former, so the worship of Mantra at a disregard of Guru or worship of Devatā, at a disregard of Mantra or worship of Iṣṭadevatā, at a disregard of Guru and Mantra, rather angers than pleases them. Here it should also be understood that, just as there is no possibility of pleasing the son and grandson by serving them at a disregard of the father and grandfather, so also there is no possibility of pleasing the father and grandfather by serving them without care for the son and grandson. There is no likelihood of pleasing the Guru even by serving him and Mantra at a disregard of Devatā, or him alone at a disregard of Devatā and Mantra. The necessity for these observations exists in the fact that nowadays one finds many disciples[3] who only seek the protection of Guru for fear of having to make Japa[4] of Mantra, and to worship Devatā. Such respect for Guru is in itself a sign of dishonest motive In fact, Siddhi is near at hand for him only who makes no distinction between

[1] Gurutattva
[2] Dīksā
[3] Śisya
[4] *Vide, Introduction to Tantra Śāstra*

Guru, Mantra, and Devatā[1] Śāstra has therefore said: "What does not the greatly pleased Jagaddhātrī[2] give to him who makes no distinction between Mantra and Gurudeva?" This is what Śāstra says. But nowadays people greatly dispute about the Guru. There are many who dislike to worship a man as being in a real sense Brahman As Mantra is, in their opinion, mere letters,[3] so Guru is, in their judgment, a mere man.[4] As a matter of fact, ignorance as to the subject of Gurus is the sole cause of such a conclusion, for from what Śāstra says on the point there is no room for doubt that the Guru is not to be regarded as a mere man. She who is the dispeller of all doubts and Mother of the Universe has Herself made this clear. In the Yoginī Tantra it is said: "Devī said, O Maheśvara, who is the Guru whom Thou, O all-merciful Deva! has called greater than Thyself?" Īśwara replied: "O Mahādevī, the Dīksāguru[5] in all Mantras is, O great Devī, the First Lord[6] Mahākāla, and none other. He is undoubtedly the Dīksāguru in all Mantras—Śaiva, Śākta, Vaisnava, Gānapatya, Aindava,[7] Mahāśaiva, and Saura He alone, and none else, is the speaker of all Mantras. O Daughter of the Mountain, at the time of giving Mantra to a disciple[8] Mahākāla appears in the body of man O Devī, the the Guru on whom the giver of Mantra[9] meditates in the lotus in his head is the same as Him on whom the disciple[8] also meditates in the lotus of his head Therefore, O Maheśvari, there is the same Guru for both teacher[10] and disciple. O Śānkarī, it is because the Supreme Guru[11] appears in the body of the human Guru that Śāstras relate the greatness of the latter."[12] Just as an image is, after infusion of life into it, the appearance[13] of Her who lives on Mount Kailāsa,[14] notwithstanding that it is made

[1] All are Devatā and manifestations of the Brahman
[2] She who supports the Universe
[3] Aksara
[4] Instead of being the embodiment of the one and only Guru, the Brahman
[5] The Guru who initiates
[6] Ādinātha.
[7] From Indu, meaning the moon Moon worshipper
[8] Śisya.
[9] The initiator
[10] Guru
[11] Whom both the earthly Guru and his Śisya worship
[12] It is not the man who is praised, but the Supreme Spirit, whose representative and embodiment he is
[13] Mūrti
[14] The abode of Śiva, where the Devi lives with Her Spouse

with mere clay taken from your or my house, so, notwithstanding that the body of Guru is born in this or that country, it is the appearance of Istadevatā. As in the Durga Pūja festival and other Pujas life must be established[2] in the image, so at the time of initiating disciples in Mantras the Guru must establish the life of the Guru[3] in his own body. Were Guru nothing but what we take him to be, then whose life is it that is established in him ? Again, at the time of such establishment the Guru does not do so, saying: "Let the life of me, holding such title, belonging to such caste, and possessing such an appearance, be established." He then establishes in Himself the vital force[4] of the Supreme Guru seated in the thousand-pettalled lotus in the head of Jīvas. He who is beautifully white like camphor, the jasmine[5] flower, or the Autumnal Moon, with His two hands granting blessing and dispelling fear,[6] embraced on the left by His Śakti,[7] bright like the rising Sun, He sinks His own existence in the sea of His existence, and, considering Himself to be that Supreme Existence, bows to His own self as His Śisya bows to Him. Just as an image is an instrument[8] in which Divinity[9] is seated, so also is the body of the Guru. Were it the physical body of Guru which Śāstra has spoken of as "Guru," then the formula for meditation[10] for every Guru would differ according to the appearance of the individual Guru. For this reason Śāstra has clearly stated that the one who thinks of Guru as a mere man—"My Guru is such a person having such an appearance"—is never liberated. If we were to consider that the image made for worship this year alone represents the true form of the Mother of the World, it follows that the image of the preceding or following year is unlike Her, for Her images cannot be exactly similar. Indirectly, also, it follows that there is no

---

[1] Prāna

[2] Pratisthā This refers to the Prāna-pratisthā rite by which through power of the worshipper's consciousness Śakti is awakened in the inert substance of the image, and which is known as establishment of life in the image

[3] That is the Supreme Guru

[4] Prānaśakti.

[5] Kunda.

[6] That is, he makes the two mudrās (gestures) called Vara and Abhaya

[7] Spouse

[8] Yantra

[9] Devattva

[10] Dhyāna

divinity in the images built in other peoples' houses. Similarly, if we think that "my Guru is He whose name is such and such, and who has such and such a title," we contradict the truth that "He who is my Lord is the Lord of the world, He who is my *Guru is the Guru of the world.*" We must therefore understand that in whatever form an image may be made, in every such image She alone appears who is in all things in the world; hence all images though differing in appearance from each other, are the same, in that each embodies the Mother who is one, and not many Similarly, although Gurus have different physical bodies, they are all same in so far as they are embodiments of the One. Śāstra has therefore said: "He who is my Lord is the Lord of the world, He who is my Guru is the Guru of the world; and hence in all Tantras there has been ordained one Dhyāna[1] and one Mantra in the case of the Guru In fact, just as the wick of one lamp is ignited at the flame of another, so the Divine Śakti which is Mantra is communicated to the disciple's body from that of the Guru. Just as the power[2] of burning and giving light in the case of either lamp or of the fire which is the result of their combination remains the same both before and after the ignition (the fire in both lamps being the same), so the real Guru is everywhere the same, whether in the body of the (earthly) Guru or in that of his disciple.

It is only so long as Śakti is not fully communicated to the disciple's body from that of the Guru that there subsists the relation[3] of Guru and disciple. One is a disciple[4] only so long as one is a Sādhaka. On the attainment of Siddhi, this dualism is surpassed Then there is none other than She, the One only, so that the relation of Guru and disciple[4] no longer subsists. Siddhi and liberation are existence as attributeless Brahman. But just as it is impossible to attain liberation beyond the reach of attributes without worship of the Devatā with attributes, so it is impossible to attain monistic knowledge without worship of the Guru Hence Śastra has said: "Obeisance to the Guru, by whom is shown the Brahman,[5] who pervades the entire uni-

[1] Formula of meditation
[2] Śakti [3] Vyavahāra [4] Śisya. [5] Brahmapadam

verse of mobile and immobile things. Obeisance to the Guru, by whom the eyes of Jīva, blinded by the darkness of ignorance, are opened with the collyrium stick[1] of knowledge." He by whose grace the Brahman who pervades the Universe is revealed and the eye of knowledge is opened is not a mere man, in spite of his appearance as such.

When, after attainment of the previous human birth at the close of a journey through eighty-four lakhs of births, the gate of a Jīva's good fortune is opened, then Bhagavān, Maheśwara Himself, appears before his eyes as Guru. At that time the wheel of Destiny has revolved to a point at which it places the Jīva in a position where he can see all-merciful Sadāśiva standing before him as Jīva's Guru Hence it often happens that the Guru, who has baffled search for even a hundred years, gratifies of his own accord, unsought and in one moment, the fortunate disciple without any effort on the latter's part. By good fortune, a current of air then blows similar to that which, after a period of terrible drought, stirs fresh clouds heavy with rain, which will soothe with its ample showers the bosom of the parched yet sprouting fields. The crop of Sādhana which adorns the great heart of the Sādhaka intoxicates the world with the fragrance of full-blown flowers and the beauty of full-grown fruits. As a rule that fortunate day does not arrive unless it has been preceded by the germs of intense Sādhana performed in previous births. We therefore often find that, even if a great saint,[2] the very incarnation of Śiva, appears before an unfortunate Jīva, the latter does not bow to his lotus-feet. At that time the Jīva's heart is so completely subdued by ignorance through the deluding Māyā of the Mother of the World that his eyes open to discover only faults and no virtues in such a man. On the other hand, if a Jīva has acqured a store of religious merits in previous births, attachment and single-minded devotion to the feet of the Guru are natural qualities of his. For this reason Bhagavan Maheśvara Hinself has said in the Kularnavā Tantra:

[1] Añjana or collyrium is used to brighten the eyes

[2] Mahāpurusa

"O beloved, how can that subtle aspect of Śivā which is one, omnipresent, attributeless,[1] indifferent, undecaying, unattached like space, unbeginning and unending, be an object of worship to the dualistic mind?" "Hence it is that the Supreme Guru has entered into the body of the human Guru O Devī, if a Sādhaka duly worships Him with devotion he grants that Sādhaka both enjoyment and liberation (2) O Devī, although this My form as Śiva is My gross aspect, it is yet being full of light and energy[2] imperceptible to human eyes. For this reason I have assumed the form of Guru in the world of man, and thus protect the race of Śisyas[3] (3). Paramaśiva Himself in human body secretly wanders on the arth in order to favour Śisyas (4) For the protection of Sādhus,[4] Sadāśiva assumes a modest (merciful)[5] form, and though being Himself above the Samsāra, yet appears and acts in this world as though he were a man of the Samsāra(5) O beloved, the Śrīguru[6] is Śiva, though He has not three eyes;[7] Visnu too, though He has not four arms; and Brahmā also, though He has not four heads[8] (6) O Bhavānī,[9] when the fruits of sin predominate, Guru appears as man, and when the fruits of virtuous acts prevail, Guru appears as Śiva (7) Like blind men deprived for ever of sight of the sun, unfortunate Jīvas are unable to see the real aspect of Guru, the embodiment of the Brahman, though he is present before their eyes(8). It is undoubtedly true that Guru is Deva Sadāśiva Himself, for who is it who grants liberation to Sādhakas if Guru be not Śiva Himself? O Pārvatī,[10] there is not the least difference between Deva Sadā-

[1] Niskala The Brahman is called Sakala when with Prakrti, as it is Niskala when thought of as without Prakrti, for Kalā is Prakrti (Śāradātilaka, chap 1) (See Introduction to *Hymns to the Goddess*)

[2] Tejas [3] Disciples [4] The pious

[5] The brackets are the author's The original word is Nirahamkāra—without Ahankāra or egotism which is here rendered by the author as modest

[6] The revered Guru Śrī, or Auspicious, is a term of respect

[7] As has Śiva

[8] Visnu has generally four arms, though in his Krsna Avatāra he has two Brahmā has four heads

[9] Feminine of Bhava, a name of Śiva in the watery form of the Astamūrti The Vāyu Purāna says that He is called Bhava because all things come from Him and subsist in water The Devī is Bhavāni as the Spouse and Giver of life to Bhava

[10] The name of the Devī, as daughter of the Mountain King, Himālaya

Śiva and Śrīguru. Whoever makes a distinction between them commits sin (10). For, O Devī, by assumption of the form of a preceptor, Guru Deva[1] severs the multitude of bonds which bind a Jīva to the state of a Paśu,[2] and enables him to attain to the Parabrahman (11). Assuming the form of a preceptor[3] all-merciful, Īśvara liberates by means of initiation[4] Paśus bound by the bonds of Māyā (12). Just as the words Ghata, Kalaśa, and Kumbha[5] designate the same thing, so the words Devatā, Mantra, and Guru designate the same subject[6] (13). Devatā in its ground[7] is the same as Mantra,[8] and Mantra in its ground is the same as Guru[9] Thus the effect of worshipping Devata, Mantra, and Guru is the same (14). "In My person as Śiva I accept worship, and by appearing as Guru I sever the bonds of the Jīva's existence (15)."

In the Guru Tantra it is said: "If through good fortune acquired by merit in previous births a Sādhaka does Dhyāna and Stotra of Guru,[10] Japa of Gurumantra,[11] worship of, satisfaction, and devotion to the feet of Guru,[12] then, O Devī, their Mantras become Siddha,[13] and they are liberated from existence. The merit which a Śisya[14] acquires during his stay in the Guru's house is imperishable, and if the Guru's house happens to be in a sacred place of pilgrimage,[15] that merit is increased a hundredfold."

In the Rudrayāmala it is said: "By devotion to Guru a Jīva will attain the state of Indra,[16] but by devotion to Me he will become swine (That is to say, if a Jīva, whilst giving devotion

---

[1] The Guru, who is truly a Deva, being the earthly incarnation of Śiva Himself

[2] The unenlightened tāmasik state (see *Introduction to Tantra Śāstra*)

[3] Ācārya

[4] Dīksa

[5] Synonymous words meaning "pitcher" or "jar"

[6] Padārtha

[7] That is, the Svarūpa of Devatā (see *ante*).

[8] That is, the Svarūpa of Mantra

[9] That is, the Svarūpa of Guru

[10] That is, meditation on and hymns of praise of the Guru Service is always given to the Guru by the Śisya

[11] That is, "recitation" (see *Introduction to Tantra Śāstra*) of the Mantra, of which Guru is the Devatā or "Aing"

[12] As Deva the Guru is the object of worship

[13] Perfected and fruitful

[14] Disciple

[15] Tīrtha

[16] Lord of the Celestials

to his Istadevatā, yet slights his Guru, he becomes swine.) In fact, no Śāstra speaks of anything which is superior to devotion to the Guru."

Again: "O Maheśvarı, fie to his wrath, fie to his strength, fie to his race, fie to his works in whom devotion to Guru is not engendered !"

The Yoginī Tantra says: "The place where Guru resides is Kailāsa.[1] The house in which Guru lives is Cintāmani house.[2] The trees in the Guru's house are Kalpa trees.[3] The creepers are Kalpa creepers[4] The water even in ditches is Gangā[5] In short, O Devī, everything in that sacred place is sacred. The female servants in the Guru's house are Bhairavīs, and the male servants are Bhairavas.[6] In this manner it is that an earnest Sādhaka should think of his Guru. O Maheśvarī, He who has gone round his Guru but once has circled the whole earth with its seven islands"

In the Viśvasāra Tantra it is said: "The place where Guru resides is Kāśī.[7] The water of his feet is Jāhnavī[8] Herself. Gurudeva is Viśveśvara[9] incarnate, and the great Mantra uttered by his fair mouth is the Saviour[10] Brahman Himself"

"The appearance[11] of Guru is the root of Dhyāna, the lotus-foot of Guru is the root of Pūja, the word of Guru is the root of Mantra, and the grace of Guru is the root of Siddhi."

"If a Sādhaka be cursed by Munis, Pannagas, or Suras,[12] or if he be threatened with the calamity of death, then, O Pārvatī,

---

[1] The sacred mount and abode of Śiva (see Introduction to *The Great Liberation*.

[2] The Chintāmani Gṛha is that which yields all objects desired Of that the chamber or house is built. The Devī resides there In the commentary on the Gauḍapāda Sūtra the Cintāmani house is said to be the place of origin of all those Mantras which bestow all desired objects (Cintita) See *The Great Liberation*

[3] Desire-gratifying celestial trees

[4] Creepers of the same character.

[5] Water of Ganges.

[6] The terms Bhairava and Bhairavi mean Śiva and Śakti in these forms of that name They also mean Tāntriks who have been initiated in the Vīrācāra ritual

[7] The sacred city of Benares

[8] The Ganges as daughter of Jahnu

[9] Lord of the Universe

[10] Tāraka

[11] Mūrti

[12] Sages, Serpent Divinities and Devas

Guru can save him even at the time of such terrible peril and none other."

In the Guptasādhana Tantra it is said: "Guru is Brahmā. Guru is Visnu. Guru is Deva Maheśvara Himself. Guru is the place of pilgrimage.[1] Guru is the sacrifice.[2] Guru is charity (that is, the religious merit acquired by means of charity). Guru is devotion and austerities.[3] Guru is fire. Guru is Sūrya.[4] The entire Universe is Guru."[5]

"What further religious merit can be acquired by charity or devotion,[6] or by visiting places of pilgrimage,[7] by him who has worshipped the beautiful feet of his Guru ? For such an one has worshipped the three worlds. All places of pilgrimage which exist in the whole Universe reside in the sole of the Guru's Lotus-foot."

"Brahmā, Visnu, Rudra, and Parameśvarī Pārvatī, Indra, and other Devas, Yaksas, and other beings born of Devas,[8] Pitrs,[9] Gangā, and other sacred rivers, all Gandharvas,[10] reptiles, mountains and other moving and unmoving things in the Universe, are eternally seated in the Guru's body. That very instant the Guru is satisfied, they, too, are satisfied."

"Even Śāstra is not greater than Guru, nor is Tapasyā,[11] Mantra, or the fruit of religious rites greater than Guru, nor is the Devī Herself greater than Guru, nor is even Śiva greater than Guru. No form and appearance[12] is superior to that of Guru, and there is even no Japa[13] which is superior to Guru—that is to say, by performance of Sādhana of Guru alone one becomes Siddha[14] in all the other modes of Sādhana. Hence it has been said in the Yāmala:

"Śiva alone is Guru, and I am that Śiva. O great Devī, Thou too art Guru. and Mantra alone is Guru. For this reason as regards Mantra there is no difference between Gurudeva and

---

[1] Tīrtha
[2] Yajña
[3] Tapasyā.
[4] The sun
[5] Gurumaya
[6] Tapasya
[7] Tīrtha
[8] Devayoni
[9] The forefathers (see *Introduction to Tantra Śāstra*)
[10] Musical Devayonis sons of Brahmā
[11] Devotion, austerities, etc (see *Introduction to Tantra Śāstra*)
[12] Mūrti
[13] See *Introduction to Tantra Śāstra*
[14] Successful, accomplished, perfect; for Śakti is thereby fully developed

Istadevatā[1] That Gurudeva must sometimes be contemplated in the thousand-petalled lotus (in the head), sometimes in the lotus of the heart (as Istadevatā),[2] and sometimes in His visible worldly form."

In the Pichchilā Tantra it is said. "Gurus are of two kinds according as they teach and initiate.[3] The first is the initiating Guru,[4] and then follows the teaching Guru.[5] The initiating Guru is he from whom initiation in Mantra is taken, and the teaching Guru is he from whom Samādhi, Dhyāna, Dhārana, Japa, Stava, Kavaca, Puraścarana, Mahāpuraścarana,[6] and other various forms of Sādhana and Yoga are learnt after initiation Of these two he is the supreme Guru, from whom the great Mantra of Istadevatā has been heard and learnt, and by him alone Siddhi can be attained."

In the Kulāgama, Gurus have been described and divided into the following six classes:

"Instigator[7] (or he who instigates initiation by explaining its utility and that of Sādhana); Inaugurator[8] (he who inaugurates Sādhana and its aims),[9] Explainer[10] (or he who explains Sādhana and its object); Director[11] (or the person who definitely and clearly shows what Sādhana is and its object), Teacher[12] (or he who teaches Sādhana and its object);[13] and Illuminator[14] (or the person who imparts knowledge of, and concerning, Sādhana and its object by tearing asunder the ties of the heart) Know Gurus to be of these six kinds, of which the first five kinds

---

[1] That is, the Guru as Deva and the patron Deva of the worshipper The Mantra is both

[2] This is not the Anāhata lotus, but another close by it, where the chosen Deity is always worshipped

[3] Śiksāguru and Dīksāguru

[4] Dīksāguru [5] Śiksāguru

[6] That is, Yoga, ecstasy, concentration, "recitation" of Mantra, hymn, amulet, and the two rites known as Puraścarana and the greater Puraścarana (see *Introduction to Tantra Śāstra*)

[7] Preraka [8] Sūcaka

[9] He who after the first has sown the seed of desire, for it brings the Sādhaka to the point of commencing Sādhana

[10] Vācaka [11] Darśaka [12] Śiksaka

[13] That is, who goes into details and teaches the ritual

[14] Bodhaka, who gives intellectual grasp of the various aspects of the subject and spiritual knowledge

are, as it were, the effects of the last as the cause" (that is to say, without the spiritual knowledge which the Illuminator imparts, instigation, inauguration, explanation, direction, and teaching, are not only ineffectual, but even productive of great harm both in this world and hereafter).

For this reason Bhagavān, the creator of all things, has said in the Pichchilā Tantra: "This Sādhanaśāstra is based solely on Guru. In it there is no beneficent lord other than Guru (that is to say, there may be hosts of lords who are not beneficent). O Maheśvarī ! a Sādhaka should seek the protection of Guru."

In the Rudrayāmala it is said: "O Parameśvarī ! the fool who commences Japa and Tapas[1] by reading books instead of receiving instructions from Guru acquires nothing but sin. Neither mother nor father nor brother can save him. O fair Lady! Guru alone can in a single moment destroy the mass of his sins, for in the Tantra Śāstra none but Guru has any competence.[2] One should therefore take as one's Guru a very good man."

In the Guru Tantra it is said: "If Guru be pleased, Śiva Himself is pleased; if Guru is displeased, the three-eyed Deva[3] is displeased; if Guru be pleased, the all-good Devī is pleased, and if Guru be displeased, Tripurasundarī[4] becomes displeased. Hence, O Maheśvarī ! for the crossing of the sea of Samsāra, Guru is the only master, protector, and destroyer, and he also is the grantor of liberation."

The Sādhaka should now realize whether the state of a Guru as described in the above-mentioned quotations from the Śāstra is something human or Divine, something appertaining to a Jīva or to the Brahman. If we are to suppose that the Gurudeva becomes man because that Guruśakti[5] which is Brahman appears in a human body, we must also conclude that Devatā becomes clay or stone because She appears in a clay or

---

[1] "Recitation" of Mantra, devotion, austerity, etc (*see Introduction to Tantra Śāstra*).
[2] Adhikāra
[3] Śiva.
[4] One of the Daśamahāvidyā
[5] The power resident in the Guru as such - not the ordinary human Śakti

stone image[1] In fact, that which constitutes the state of a Guru[2] is undivided perfect Brahman.[3] Though appearing in clay or in stone, the Brahman is all-pervading, and cannot be limited to any point. It is impossible that that which does not become limited in inert clay or stone will become so in conscious man. As a matter of fact, a Sādhaka can by the force of his own Sādhana awaken the Śakti of consciousness in unconscious images made of clay or stone. On the other hand, to him who is even not entitled to be called a Sādhaka, but is merely a seeker of competency[4] for Sādhana, that clay image is never conscious. For this reason, then, it is necessary, in order to gain Śakti,[5] to distinguish between conscious and unconscious. Amongst all conscious things such an one is required as can by the overpowering force of its consciousness make even other unconscious things conscious. That is why, on the subject of taking Gurus,[6] the Śāstra prescribes that discrimination be made between persons competent and incompetent to become Gurus, otherwise, had the Śakti which constitutes man been identical with the Śakti which constitutes the state of a Guru, any man would be acceptable as Guru, and there would have been no necessity for such a critical examination of inner and outer Śaktis.[7]

In the Kulāgama it is said: "Those who are instructed by sages possessed of spiritual knowledge become undoubtedly possessed of spiritual knowledge themselves. Those who are instructed by Paśus[8] should, O Devi ! be themselves known as Paśus For though a learned man can save an ignorant man, the latter can never save another ignorant man. A boat can carry a stone across a river, but a stone can never carry another

---

[1] The Gurutva or Guruhood [2] One of the Daśamahāvidyā

[3] Literally, Brahmatva or Brahmanhood [4] Adhikāra

[5] The Śakti of consciousness spoken of above That is, those who have not realized consciousness in all things must, in order to arrive at this state, make the distinction and take a Guru

[6] Gurukarana

[7] The inner Śakti is that which manifests as true spirituality. The outer Śakti is such knowledge and faculties as learning in Śāstra, details of Sādhana, ritual, etc

[8] Sādhakas of the Tāmasik class in the three Bhāvas (*see Introduction to Tantra Śāstra*)

stone across it. One person can never guide another person along a path which he has never trod himself; but he who has travelled along any one path, reached its end, and thus known the goal of all paths, can, standing at the centre to which all paths trend, call to the travellers on each of the paths, and thus help them to reach the place where he himself stands"

In the Mahānirvāṇa Tantra it is said: "For Śakti-mantra a Śākta Guru is best, for Śivamantra a Śaiva Guru is best, for Visnu-mantra a Vaisṇava Guru is best, for Sūrya mantra Saura Guru is best, for Ganapati-mantra a Gāṇapatya Guru is best, and a Kaula Guru is best for all these Mantras.[1] A wise man should, therefore, heartfully desire to take initiation from a Kaula" For "whoever has been initiated in a Mantra by a Paśu Guru[2] is undoubtedly a Paśu. Whoever has taken Mantra from a Vīraguru[3] becomes a Vīra. Whoever has taken Mantra from a Kaula Guru (one following Kulāchāra)[4] knows Brahman."

In the Bṛhannīla Tantra it is said: "A Śaiva may teach other Mantras (than the Śivamantra). A Vaisnava may teach those (Vaiṣṇavas) belonging to his own community. A Saura may teach Sauras. A Gāṇapatya may give initiation in worship of Gaṇapathi. A Kaula, however, is competent to give initiation in Śaiva, Śākta, Vaisṇava, and all other worships One should, therefore, by all means seek the protection of a Kaula Guru."

In the Śāradātilaka it is said: "A Guru, according to the Tantra Śāstra, is one who is possessed of the following qualities: A body which is pure both on the mother's and father's side; purity of thought; mastery over the senses; knowledge of the substance of all Tantras; knowledge of the purpose of all Śāstras, a doer of good to others; devoted to Japa, Pūjā,[5] and so forth;

[1] To each member of the communities worshipping Devī (Śākta), Śiva (Śaiva), Visnu (Vaisnava), the Sun (Saura), or Ganeśa (Gānapatya), the Mantra of the Devatā worshipped is given Thus the Śākta receives the Śaktimantra at initiation The passage says that the Mantra should ordinarily be given by a Guru of the same community as the worshipper, though a Tāntrik Guru of the Kaulācāra may give, and is the best to give them all.

[2] One practising the Paśvācāra—that is, the way of the Paśu (see *ante*)

[3] One practising the Vīrācāra, the Acāra of the Vīrabhāva; as to which, see *Introduction to Tantra Śāstra*

[4] The last and highest of the Tāntrik Ācāras (see *Introduction to Tantra Śāstra*)

[5] "Recitation" of Mantra and ceremonial worship.

truthfulness of speech acquired by Tapas;[1] calmness; proficiency in the Vedas and the Vedāngas;[2] eagerness to know the truths of the Yoga path, and who feels the presence of Devatā in the heart, and so forth

In the Viśvasāra Tantra it is said: "Such a Guru is prescribed by Śāstra as is eager to impart knowledge of all Śāstras, efficient, learned in the meaning of all Śāstras, sweet of speech, of good appearence, having all his limbs, Kulīna (one practising the Kulācāra). Of auspicious appearance, self-controlled, truthful, Brāhmana,[3] of a peaceful mind, devoted to the welfare of his parents, and to all other duties belonging to an Āśrama,[3] and living in same country as the disciple."[4]

From the special mention of the adjective "Brāhmaṇa" it must be understood that none but a Brāhmaṇa can be a Guru for the initiation of all castes

In the Bhuvaneśvarī Tantra it is said: "O great twice-born! A Brāhmana possessed of the knowledge of all times[5] can favour all castes by giving them initiation in Mantras In his absence a peaceful and pious Ksattriya can so favour Vaiśyas and Śūdras. In the absence of even a Ksattriya Guru, a Vaiśya possessed of the above good qualities may favour Śūdras." A Śūdra cannot be a Guru even for the initiation of his own castemen, much less can he initiate men belonging to other castes. Thus the Śāktānanda Taranginī says. "If a Śūdra hears Vidyā[6] —i.e., receives a great Mantra from the mouth of another Śūdra—he is doomed to hell[7] in the next world, and suffers from constant misery in this "

In the Vāsudeva-rahaśya it is said. "If a Śūdra hears Vidya or Mantra from the mouth of another Śūdra, he starts for the

---

[1] Devotion, austerity, self-restraint, self-control, etc

[2] The Vedāngas or "limbs" of the Vedas are Śiksā (science of proper articulation), Kalpa (ritual), Vyākarana (linguistic analysis or grammar) Nirukta (explanation of difficult Vedic words), Jyotisa (astronomy), Chandas (metre)

[3] This is explained *post*

[4] For the reason of this, see *post*

[5] Past, present, and future

[6] Vidyā is a Mantra, but may here mean such matters as are the subject of spiritual knowledge, though the text would indicate the former meaning

[7] Naraka

Raurava Hell with ten million generations of his family Both the giver and receiver of Mantra in such a case meet with the same consequence. For every word given and received both become guilty of the sin of Brahminicide [1]

In the Jñānānandataranginī it is said: "A Śūdra should never give Mantra to another Śūdra. If he does so, both the giver and the receiver of Mantra will dwell in Hell with thirty million generations of their own families."

In the Kāmadhenu Tantra it is said: "The country in which a sinful Śūdra selling[2] Mantra lives becomes fallen, and its ruler also is contaminated with sin O Lady of restless glances! how can the tongue of the great sinner pronounce Mantra? O fair Lady! his tongue is full of excrement, urine, and blood. His face is like excrement and urine, his food is made of excrement, his water is urine itself, and he is a Caṇḍāla[3] by caste. The sight of his face makes Gangā[4] to fly from Her own waters, and millions of sites of pilgrimages[5] to fly from their respective seats Gangā, the purifier of the worlds, undoubtedly purifies even such great sinners as have committed such sins as Brahminicide and so forth, but at the sight of a Mantra-selling Śūdra She at once leaves the place and repairs to Brahmaloka "[6]

The adjective, "belonging to an Āśrama,"[7] specified above in the enumeration of the necessary characteristics of a Guru should be understood to mean "belonging to the domestic Āśrama." In the definition of a Guru given by the Kulārnava Tantra it is stated: "A Guru should know the meaning of all Śāstras and be a householder." The purpose of the requirement that the Guru should be "living in the same country" (as the disciple) is that if the Guru lives in another country it is difficult for the disciple to take instructions from and to serve him constantly.

---

[1] The killing of a Brāhmana is one of the great sins

[2] That is, making a trade of giving Mantra, which is not, however unfortunately confined to Śūdras

[3] One of the lowest castes

[4] The River Ganges as Deity.

[5] Tīrthas

[6] The highest of the regions

[7] See the quotation from the Viśvāsāra Tantra *ante*

CHAPTER XIV

DISCUSSION UPON, AND SELECTION OF THE GURU[1]

In the Yoginī Tantra it is said

"Mantra should not be taken from the father, maternal grandfather, brother, one who is younger in age, or from one who is of the party of one's enemy"

In the Ganeśavimarśinī it is said: "Initiation by a Yati,[2] the father, one living in a forest, or when taken from a Sannyāsī does no good to a Sādhaka."

In the Rudrayāmala it is said: "A husband should not initiate his wife, nor a father his son or daughter, and a brother should not initiate his brother. But if a husband is Siddha Mantra,[3] he can initiate his wife as his Śakti, and in that case the Guru will not acquire fatherhood by reason of his having given Mantra, nor will the disciple become his daughter by reason of having received it from him.[4] (The provision that a husband may initiate his wife as his Śakti must be understood to apply to Vīrācāra and Kulācāra[5] only Such an initiation is not ordained for Paśvācāra[6] and the like, for in such Ācāras there is no worship with Śakti) The letters[7] in a Mantra are the Devatā, and the Devatā is Guru himself; so that Sādhakas and Sādhikās[8] who desire their own good should make no distinction between Mantra, Devatā, and Guru"

In the Siddhi Yāmala it is said: "O beloved one! if by good fortune a Sādhaka attains Siddhi in a Mantra, he may dispense with the ordinary conditions for becoming a Guru, and initiate his own Śakti (wife)."

[1] Guruvicāra - that is, selection with judgment after discussion

[2] Literally, "One who has completely subbued the senses" an ascetic so called

[3] This term has here a technical meaning, which is explained at see *post*

[4] Ordinarily, when the Guru gives Mantra, the Śisya becomes his son, but this is not so in the case stated

[5] The two divisions of Tāntrik Sādhakas of those names (*see Introduction to Tantra Śāstra*)

[6] The Ācāra of the Paśus [7] Varna [8] Women Sādhakas

In the Yāmala it is said: "A husband should not initiate his wife nor a father his daughter; but if a husband is Siddhamantra,[1] he may initiate his wife as his Śakti, and in that case the initiated does not become a daughter to him. If a father is Siddhamantra[1] he may initiate his son, and a brother may be initiated by a brother who is Siddhamantra, and thus become a Siddhamantra himself. For in the case of a Siddhamantra all disqualifications for giving and receiving initiation become qualifications."[2]

The word Siddhamantra does not here mean "one who has attained Siddhi in a Mantra." It is a technical word, explained in the Kramacandrika as follows: "Kālī, Tārā, Soḍaśī, Bhuvaneśvarī, Bhairavī, Chinnamastā, Dhūmāvatī, Bagala, Mātangī, Kamalātmikā. These ten Mahāvidyas are called Siddhavidyās. Those who are initiated in their Mantra are called Siddhamantras."

In the Kālī Kalpa it is said: "O Mahādevī! if a Mantra is worshipped by three generations (great-grandfather, grandfather, and father) in succession, then that great Mantra becomes Siddhamantra."

In the Matsyasūkta, it is said: "A mantra given by a father is not faulty in Śaiva and Śākta rites, although it may not have force in other rites."

Moreover, in certain special matters a father has the right to initiate his eldest son if he is worthy, as for instance, the Matsyasūkta says: "One may give (Mantra) to his eldest son, the crest-gem of his family"

The Śrīkrama says: "Mantra may with prudence and care be given to an intelligent eldest son."

And so forth.

Women Gurus

The Rudrayāmala says that a woman may be a Guru who possesses the following qualities: She must be Kulīna (practising Kulācāra),[3] Kulaja (born of a Kaula[4] or respectable family),

[1] See below [2] That is, all disqualifications cease

[3] That is, the Ācāra of the Kaula division of Tāntrik Sādhakas

[4] A family which is and has been in past generations followers of Kulācāra

careful discrimination according to the rules prescribed in the Śāstra, otherwise he will be doomed to hell for his Śisya's faults."

THE TIME FOR INITIATION

We nowadays find many reputed families of even the Brāhmana caste, not to speak of Ksattriya and other castes whose members, though in no way under the influence of atheistic[1] principles, and having faith and reliance in Dharma,[2] are yet under the impression that the command of the Śāstra in the matter of initiation is properly obeyed if a person is initiated some day or other of his life, no matter how old he may then be It is a matter of even greater regret that their Guru families labour under the same error. The cause of this is to be found in the Guru profession of the Guru families which we have described. However that may be, it is admitted on all hands that initiation is necessary for the purpose of Sādhana, and that its effect is Siddhi. Sādhana is performed with the co-operation of the threefold means of body, speech, and mind. When bodily functions have been fully developed and begun to show themselves in the spring shoots, it is then that the wind of the spring of initiation has begun to blow. It is to such persons as are not initiated at this time that the Śāstra refers when it speaks of persons who have "passed the proper time for initiation" in the above quoted passage, setting forth the character of prohibited Śisyas[3] The proper time for initiation is the age of sixteen. The words of Devī to Śrī Kṛṣṇa in the Rādhā Tantra are as follows:

"One should receive initiation with devotion on the attainment of the age of sixteen My Son! for one who has not received initiation at that age, even the Samskāra[4] of taking the name of Hari is fruitless. (It is impossible to fully perform Sādhana after the expiry of the time for Sādhana, and a Mantra which has not been matured by Sādhana does not bear fruit.)[5] One should, therefore, take care to receive initiation at the age of sixteen, otherwise everything which is done is counted but as the work of a Paśu"

[1] Nāstika
[2] Religion and duty.
[3] See *ante*.
[4] "Sacrament".
[5] Author's parenthesis.

For this reason Bhagavān Maheśvara has said: "O Mother of the three worlds! whoever after having travelled through eighty-four lakhs[1] of births has received the rare human form, yet fails to worship Thee is like a man who rises to the top of a flight of stairs, and then falls down again." If a man falls from one of the middle or lower steps of the staircase, he probably is wounded, or if he falls from one of the higher steps, he is likely to be killed; but if he falls from the highest point of the staircase, he cannot escape from being crushed and ground to dust. Similarly, if one falls after attaining human birth and Brāhmaṇahood, which is rarer still, there is no easy escape for him

In the Kulārnava Tantra it is said: "What wonder, O Devī! that this earthly body should be destroyed by the power of Him by whose power the earth is consumed, the Sumeru[2] is rent, and the Sea is dried up (1). We speak of 'My son'., 'My wife,' 'My wealth,' 'My friend,' but before one has got over this sort of senseless talk death seizes the body like a tiger (2) Death seizes a man while he is still engaged in doing this thing or that thing, or thinking that he will have to do this thing or that thing (3). An intelligent man will do to-day the work of tomorrow, and in the forenoon the work of the afternoon, for death does not wait for the finishing or unfinishing of any work (4). Does not Jīva see approaching him before his eyes Death's terrible army of diseases guided by Old Age, and with order from Death himself? (5). Death eats man after piercing him with the spit of thirst (desire), smearing him with the Ghee of mundane objects,[3] and roasting him in the fire of attachment and dislike (6). Death brings all under his rule, both boy or youth, old man or child in the womb The visible world thus remains subject to death (7). Brahmā, Visnu, Maheśvara, and other Devas, and all classes of beings, move towards their own destruction (disappearance).[4] A Jīva should, therefore, be prompt in doing with all his heart such

[1] A lakh equals 1000,000 [2] Mountain [3] Visaya
[4] Author's parenthesis

things as are calculated to benefit him in this world and hereafter (8)."

To him who has faith in such direct statements of the Śāstra, and has eyes to see the transiency, under natural law, of the Physical body, which is but a bubble in the visible world of Jīvas, even the sovereignty of the vast Universe is as worthless as a blade of grass when compared with the value of even half a second of human existence. We know not to what benighted region we shall have to travel, according to our own Karma, after the dissolution of this present body. Even Devas pray to be born in Bhārata-varsa,[1] that they may be there liberated by birth in a precious human body after forsaking all its enjoyments This is that Bhāratavarsa, the Āryāvarta,[2] which is the field of liberation and which as well as our human body has been attained, not by our effort, but by Her grace. If this time we lose these, who is so fortunate amongst us as to dare say that he will surely return to this Bhārata, this Āryāvarta, the land which it is hard for even Devas to attain? Who, too, will dare to say that he will also regain this human state and this Brāhmanism? Who can say to what unseen region this vaporous cloud will be blown by the wind of some unknown fate[3]? Hence, while there is yet time and the sun shines, the Mother's son must cease playing and seek to go to the Mother. He must take refuge with all his heart at the feet of Guru, that he may find the path in this deep darkness, making himself, according to the command of the Śāstra, the meanest servant of the Guru, in order that he may become an object of his mercy.

The Śāstra itself, the seat of infinite mercy, has specified the characteristics which a Śisya must possess in order that the desire-fulfilling creeper[4] of Guru's grace, may bear fruit.

For instance, it is said in the Gautamīya Tantra: "Born in a noble family: of pure spirit; seeking that which is the necessity of Purusa (Purusārtha—the four-fold object of Dharma,

---

[1] India

[2] Āryāvarta is the western portion of Northern India Bhāratavarsa is all India, but now commonly used synonymously.

[3] Adrṣta

[4] Kalpalatā

Artha, Kāma, and Moksa[1]); learned in the Vedas; wise; devoted to the service of parents; Knower of Dharma[2] and a doer thereof; attached to the personal service of Guru; proficient in Śāstra; strong of body and mind; ever desirous of doing good to Jīvas; a doer of acts which bear good fruit in the next world; devoted to the sevice of Guru in speech, mind, body, and with his wealth; mindful only of acts the fruit of which endure[3]; with control over the senses; free from sloth, free from delusion and vanity; devoted to Guru's son, wife, and so forth as to the Guru himself—of such qualities should a Śisya be possessed otherwise he is but a source of trouble for his Guru."

In the Kulārṇava Tantra it is said: "O Mother! a Guru should not take as his Śisya one who is possessed of any of ths following or similar faults. He should not accept one who is born in a family cursed by a Brāhmaṇa or almost extinct[4]; without any good quality on the maternal side; one who has been already initiated by a good Guru, an unbeliever[5]; imbecile (physically impotent or incapable of performing Sādhana)[6]; with an overweening idea of his own learning; having less or more than the usual number of or deformed limbs, paralyzed, blind, deaf, dirty, diseased, excommunicated, foul-mouthed; careless of the rules of dress[7]; full of faults[8]; with imperfect limbs, gait, and speech; ever inactive; under the influence of sleep or drowsiness; lazy and addicted to gambling and similar vices; whose appearance does not betoken devotion; mean-minded, wanting in loyalty, and given to exaggerated, improper, and obscene talk[9], wanting in feeling for others; with no will of his own, ready to receive initiation and do other acts, not

[1] Author's parenthesis—that is religion, wealth, desire and its fulfilment, and liberation

[2] Religion, duty, etc

[3] Not troubling over that which is transient and of no real account.

[4] For this indicates some inherited sin

[5] Pāsanda

[6] Author's parenthesis

[7] Svecchāvesadhāra, who dresses as he likes, neglectful of the rules therefor. In Śāstra there are rules for dressing, and for dressing at different times and for different Sādhana

[8] Dūsita

[9] This is the author's translation of Vyalīkavādī By exaggerated talk is meant impossible "yarns". It is "improper" where things, which may be permissibly said before one person, are not so permissible in the case of others —e g, before parents and women Aślīla is obscene

out of any particular desire of his own, but at the instigation of others; the mere instigator of others (he does not do anything himself, but instigates others)[1]; cunning; impure as regards wealth and wife (he whose wealth has not been earned in the way prescribed in the Śāstra, or whose wife is not married to him according to the Śāstra, or is not chaste)[1]; given to the performance of acts prohibited by the Śāstra, and omitting to do those which it enjoins; whose habit it is to divulge secrets, and to do mischief; of catlike qualities[2] (as a cat takes away an article of food from the presence of men and eats it in a secluded place[1]); self-conceited; crane-like in nature (as a crane appears to be outwardly very calm and quiet while all the time it is thinking of destroying others' lives, so this class of man, whilst possessing the external appearance of quiet, is yet in his inner self most dangerous)[1]; a detractor; deceitful; ungrateful; given to spying into others' secrets; treacherous; rebellious; sinful; ātatāyi (ātatāyis are criminals of six classes--namely, incendiaries, poisoners, persons who bear arms to injure others, who steal others' wealth or lands, and others' wives)[1]; one-eyed; of ill-repute; who bears false witness; a deceiver of people; braggart or liar; cruel; indecent in speech; talkative; of wrong judgement as regards men or things;[3] quarrelsome; given to rebuking people without reason; ignorant; Cārvāka (Nāstika or unbeliever)[1]; a bore[4]; one who slanders people behind their back and speaks well of them before their face; or one pretending to a knowledge of Brahman which he does not possess; plagiarist;[5] or self-praiser, envious, given to evil-doing, or peevish (dissatisfied with his own self through being of an excessively angry temperament)."[6]

In the Gandharva Tantra it is said: "Duly possessed of the aforesaid qualities; very sweet of tongue; stainless in body and speech; wearing white cloth, pure in habits[7]; incapable of speaking ill of others, or of showing disrespect to Devatās; never

---

[1] Author's parenthesis [2] Mārjāravṛtti

[3] Kuvicāra, wrongly judging people or things

[4] Through his talk Vāgviḍamvaka, literally, "one who punishes others by his talk"

[5] Vidyācaura [6] Ātmakrodhana; author's parenthesis. [7] Śuci.

covetous of others' food, wives, and land; unwilling to give pai
others; kind to all creatures; sharpwitted; a master of his sen
a believer[1] devoted to Guru; pure; calm-minded; without avai
constant in his friendships; assiduous to obey the Guru's wo
ever firm in devotion to Guru, Mantra, and Devatās; a Ś
should be possessed of such qualities, otherwise, he will surel
a source of trouble to his Guru"

"A Śisya should, after bowing to his Guru, sit beside l
and leave his presence only with his permission. He should s
his Guru always with the desire to satisfy him, and should obe
orders with pleasure. He should never tell a lie or talk idly be
his Guru. A Śisya should not give way to lust, anger, greed,
pleasure,[2] loud laughter, flattery, fickleness, crookedness, remo
before his Guru, nor should he have relations with him by
of lending, borrowing, selling, or buying. For Guru is
Himself, and any attempt to establish with Him a relation o
than that of worship with prayer and obeisance is likely to leac
Śisya to think of him as a mere man. To know that there i
distinction between Istadevatā and Mantra, between Ma
and Guru, and between Guru and Ātmā This, O Belove
the order in which devotion shows itself. He who disregard
Guru's words and performs prayer and worship[3] accordin
his own notions thereof will never attain Siddhi in either Jap
Mantra or worship of Devatā One should daily worship
Guru according to the Śāstra by Japa or Mantras. The seat,
clothes, ornaments, shoes, shadow, and wife, and every c
thing belonging to or connected with the Guru should be wors
ped as though they were parts of the Guru himself[5] One sh
never walk across the Guru's bed, seat, shoes, umbr
bathing-water, or shadow At the sight of Guru one shoul
cheerful and full of great joy, but should regard his lotus-feet
awe and cautious eyes There is not room enough in this l

[1] Āstika [2] Māna

[3] Upāsanā [4] "Recitation" (see *Introduction to Tantra Śa*

[5] Literally, "as his Vibhūtis"—that is, as belonging to or connected him, something of him may be said to enter into them Moreover, respect is shown to a person when all which belongs to or is connected him is respected

to quote even a hundredth part of all that is ordained in the Śāstra as to the duties of a Śiṣya towsrds his Guru It will, therefore, be useless to go further into that point here The very fact that in the Śāstra Guru has been spoken of "as Śiva Himself in visible form," thus giving to even the Istadevatā a secondary position, will of itself enable intelligent Sādhakas to understand what are a Śiṣya's duties towards that most worshipful Supreme Devatā.

CHAPTER XV

WORSHIP IN GENERAL[1]

PŪJĀ[2]

MANY people nowadays in a community which lays claim to great wisdom believe that image-worship was introduced and is maintained in the Ārya Society for those only who are very weak—that is, those who belong to a very low order of spirituality. We have little leisure to devote our attention to the words of such men as discuss these matters from the outside, just as a non-Ārya looks at the Durgā-pūjā festival in an Ārya house from the court yard outside the Caṇḍīmaṇḍapa.[3] We are servants of the Śāstra, and as such are bound to preach what the Śāstra has clearly established. We shall therefore now see what Pūjā (worship) is according to the Śāstra. It is a matter of great regret that even amongst preachers of Śāstrik principles there are many who are under the impression that "worship of the Deity with form[4] or image-worship[5] is only a means of producing steadiness of mind[6] They opine, therefore, that for him who has acquired such steadiness there is no longer any necessity of worship of the Deity with form or image-worship. According to this argument we must suppose that there is an arrangement between the Devatā appearing with form or present in an image and the worshipper by which the latter's connection with the former endures only so long as his mind is not steadied, and that when it is so the Devatā ceases to exist for him At the commencement and end of the worship of the Deity with form[7] the Sādhaka forgets himself and offers at His feet everything

[1] Sādhārana-upāsanātattva

[2] Pūjā is ceremonial worship with articles of worship (upacāra), generally before images Upāsanā has a wider signification, being worship in its widest sense, including spiritual practices of all kinds, whilst the Sādhaka is in the realm of dualism.

[3] Place in the house in which worship of images is performed

[4] Sākāra upāsanā

[5] Mūrti pūjā, Mūrti (form or appearance).

[6] Manahsthira

[7] Sākāra upāsanā

which he calls 'My' or 'I'." As regards this worship Bhagavān Himself, the Creator of all things, has in the Kulārnava Tantra said "Obeisance to the faith from which springs Siddhi in all things and the force of which makes even earth, wood, and stone bear real fruits." Reference is here made to the whole-hearted faith by the attraction of which Devatā Himself, who is all consciousness, is drawn towards and made to appear in unconscious images[1] made of earth, wood, or stone, or in Yantras,[2] and grants real fruits to Sādhakas in the form of Siddhi If, then, worship with form founded on a Sādhaka's firm faith is compatible with the belief that the Devatā with form is false and is merely a means of steadying the mind, then I know not what kind of worship with form it is. Secondly, from such a wrong conclusion contrary to Śāstra and opposed to all experience, it also follows that Pūjā, Pāṭha, Japa, Homa, Śānti, Svastyāyana,[3] and the like, are nothing but lost labour, for we are told that the only effect of worship of the Deity with form is the establishment of steadiness of mind. We need hardly say that it is also lost labour to proceed to disprove a conclusion which on examination displays its own profound infidelity Our object, however, in introducing the subject here is to reveal the mystery of the problem as to "how in course of worship of the corporeal the incorporeal is seen,"

The Śāstra says a Sādhaka should engage in meditation[4] by gradually concentrating[5] his mind on all parts of the Istdevatā's body, that is to say, the Sādhaka should, by repeatedly fixing his attention on the parts of the Istadevatā's body one by one, from the sole of His foot to His face, or from His face to the sole of his foot, acquire such concentration as will during unperturbed meditation reveal to his mind's eye the whole body of the Devatā at one and the same time If this be done, meditation on the Deity with form will gradually become both profound and steady But remarkable, indeed, must be the profundity of meditation and concentration of those who from this come to the

[1] Pratimā· Prati=likeness. [2] Diagrams (see *Introduction to Tantra Śāstra*)

[3] That is, ceremonial worship, reading, and recitation of the sacred texts, repetition of Mantras, sacrifice into fire, rites for working good and dispelling evil.

[4] Dhyāna [5] Dhārana

conclusion that the Formless will appear of itself in the course of meditation on the Deity with form in the sense that the Formless[1] will drive away the Deity with form[2] The Śāstra has, of course, said that when the mind has become steady through meditation on the gross image it may meditate on the subtle image. When the mind has been perfectly centred, then the Devatā is revealed in both Her gross and subtle aspects;[3] that is to say, in course of meditation on His playful[4] image such subtle aspects as omnipresence, possession of Māyā, state of being above Māyā and so forth, are perceived in a subtle form as Śakti of consciousness, just as such gross aspects as love for devotees, all-mercifulness, almightiness and so forth, instinct with the outcome of play, are perceived, and this is what actually happens to a Sādhaka when he attains Siddhi. We are unable to make out how it can be concluded from this that the Devatā with form vanishes and the formless appears It is, course, not a matter of wonder that to those whose meditation on the Deity with form is from the very commencement based on the notion that "the form is false," such form will vanish by the force of their singular devotion, nor is it impossible that when the form has vanished, an incorporeality which is non-existence[5] itself will be seen as a matter of course.[6] What is to be here regretted is that mere men should without hesitation seek to establish as Śāstrik this sight of an incorporeal nothing which their fate[7] has made inevitable for them.[8]

In the Śrīmadbhāgavata Bhagavān Himself has said to Uddhava, the crest-gem of devotees· "Just as gold is freed of its dross only by fire, and also gains its own (bright)[9] appearance by

---

[1] Nirākāra

[2] Sākāra There are a class of people who think that forms are nothing, and, being purely imaginary, disappear when the real Formless One appears, and are merely useful to prepare the way for this, whereas the forms are the real bodies of the Devatā, just as the physical body is the sheath of the Ātmā The Devatā does really appear in these forms

[3] Sūksmatattva and Sthūlatattva [4] Līlāmaya [5] Abhāva

[6] The author is here satirical In the case of him who does not perceive the Devatā with form, and thinks it to be nothing, it is quite natural that the Formless, whose form it is, should be nothing

[7] Adrsta

[8] They have not the fortune to be able to perceive the truth

[9] Author's parenthesis

the heat of that fire, so a Jīva's Ātmā is cleansed of the filth of Karma and desire by means of the Yoga of devotion[1] to Me, and is also transformed into My Brahman aspect by means of that same Bhakti-Yoga Ātmā becomes purer and purer by hearing and uttering sacred hymns[2] in My praise The devotee whose heart is thus purified by devotion to Me sees with increasing power the supersensual[3] subtle truth as the physical eye when painted with collyrium is enabled to perceive very minute objects Just as the heart of a person who constantly thinks of wife, son, and other mundane objects, becomes attached to them only, so the heart of him who constantly thinks of Me becomes merged in Myself Hence, O Uddhava! give up thinking of the objects of the world, false and made of Māyā as they are, like objects of desire got in dream, and rest your mind, full of thoughts of Me in Me" Again, on the subject of meditation[4] He has said: "A Yogī will call to mind within the circle of fire in the lotus of his heart this form[5] of mine, beneficial in meditation—namely, a form full-limbed, calm, of beautiful features, with four long[6] and beautiful arms; graceful neck and a fair forehead; with divine and gracious smile; decked with brilliant ear-ornaments[7] in his two well-shaped ears; dressed in yellow or deep blue; brilliant with the beauty of the Śrīvatsa mark;[8] bearing a conch shell, a discus, a club, and a lotus in his four hands, and a garland of wild flowers on the breast; with lotus-feet shining with the lustre of bejewelled anklets;[9] illumined with the light of the Kaustubha gem; ornamented with shining crown, bracelets, waist-chain, and armlets; beauteous in all limbs, pleasant; his countenance sweet with grace, with tender eyes and form fair to look upon He will meditate on this pleasing Brahmā-form by fixing his mind on all its limbs Drawing his senses, such as sound, touch, sight, taste, and smell from their objects by means of his mind,[10] and with the aid of Buddhi,[11] the charioteer, the Sādhaka will bathe his mind completely in the waters of love for Me. After that he will draw that mental vision[12]

[1] Bhakti. [2] Gāthā [3] Atīndriya [4] Dhyāna
[5] Rūpa [6] Long arms are a sign of strength
[7] Makaras and Kuṇḍalas, ornaments of the ear
[8] A lock of hair on the breast of Visnu [9] Nūpuras
[10] Manas. [11] Intellect [12] Cittavrtti

hitherto spread over all my limbs to one place and hold it there. It will not then be necessary for the Sādhaka to think of anything else.[1] He will only meditate upon My countenance, on which plays a soft and sweet smile. When the mind can uninterruptedly and without distraction contemplate that countenance, he will withdraw his single-pointed mind and fix it in the ether[2] Then, after perceiving My (aforesaid) subtle manifestations[3] in ether, in the mansions,[4] or in the whole of the infinite ether, he will draw his mental faculty, which has had the entire ether as its object, and again rest it in Me as the Paramātmā Then it will not be necessary to meditate on anything.[5] The Yogī, thus in Samādhi,[6] will see me as the Paramātmā of all Jīvas as his own Ātmā, as one light mingled with another, and not different from it In a Yogī, who has thus by intense meditation attained Samādhi,[7] the three forms of error[8]—namely, object, knowing and action[9]—will soon be subdued"

A Sādhaka will here understand that Upāsanā[10] exists only so long as Dhyāna[5] exists In the next stage, which is Samādhi or Nirvāna, the mental faculty[11] is lost in the womb of Prakrti. The Yogī, who has thus lost his mind,[12] forgets even the Jīvātmā as something separate from the Paramātmā. Who, then, is it who preceives the incorporeal aspect in the one and only substance of consciousness at the time when even the sense "I exist" is lost, when the senses, mind, and even the "I", do not exist? It is indeed difficult to solve this problem. We call this state not "seeing the incorporeal," but Videha-Kaivalya[13] We may admire the energy of those who in the hope of their becoming incorporeal in the circumstances described above, invoke the incorporeal, and see shapeless dreams for a hundred births: but to such we would

[1] Previously the mind has been thinking of various attributes of the Devatā—His person, dress adornments, and so forth now it simply gazes on His countenance

[2] Vyoma.

[3] Vibhūtis

[4] Kaksa—thus a solar system would be such

[5] For the mind and all else now become one with the Paramātmā

[6] Ecstasy, or the fourth Turīya state

[7] Brahma

[8] Dravya, jñāna, kriyā

[9] Worship

[10] Meditation

[11] Manovrtti

[12] Manas

[13] Bodiless Kaivalya—that is, Kaivalya in which all trammels of body or limitation disappear, or full liberation

also say that there is no need to try to make arrangements to become incorporeal, for He who will one day make this entire corporeal universe incorporeal will not bide long to make either you or me incorporeal when the occasion for doing so arises. But know it for certain, that so long as the Deity with form does not appear before you, not even the Devatā without form can dissolve your own bodily form and give you Kaivalya.[1] So much about meditation, concentration, and trance.[2]

Next comes the process of Pūjā[3] We have more than once shown that there can be no Upāsanā[3] of anything incorporeal Now, what is image-worship?[4] We must also see whether image-worshippers *are really fools of a low order of spirituality who are* led by blind faith. We cannot call that a criticism of image-worship which comes from those who have no inner knowledge of the subject. Rather it is a criticism of what they understand to be image-worship; for Pūjā and so forth are things of the Śāstra, which lays down the mode of Pūjā, and the person competent to perform Pūjā is a Sādhaka. On the other hand, the critic's criticism is contrary to what the Śāstra and Sādhaka say—"It is Sādhana and Siddhi," say the Śāstra and Sādhaka. "It is play and amusement," says the critic. Now, in this conflict of views how can we disbelieve the word of those who by their practice have intimate knowledge of the matter, and believe those who have nothing to do with Śāstra, Sādhana, or Siddhi? Image-worship is not to be understood from outside. Only the worshipper understands it The critic, therefore, is nothing but a critic of his own intelligence and education. One who does Pūjā and one who merely observes it are not, surely, the same thing. One who looks at a sweet-shop can tell us the shape, colour, and quantity of the sweets there, as also whether they are hot or cold to the touch; but can he tell us whether their taste is sweet or bitter, sour or pungent? Howsoever clever a man may be, he only can tell us thereof who has tasted them with his tongue. Again, one who himself knows the taste of a sweet can never, despite his personal knowledge, make another who has never tasted

[1] Because in such a case the worship is of no avail

[2] Dhyāna, Dhāranā, Samādhi [3] *Vide ante.* [4] Mūrtipūjā

it realize its taste even by the use of a thousand forms of speech or other device Similarly, how can a man without faith know that supersensual truth which a capable Sādhaka realizes when he establishes a Devatā's life in his image by the powerful potency[1] of Mantra? The Śāstra has nowhere said that one may as one wishes perceive the presence of Devatā in the street, market, or at the bathing ghāt[2] just as one desires It has said, if such and such things are done, such and such things will happen. Now I ask, How much of those things have you and I done? The Śāstra has said that it is only when a Sādhaka has long served his Guru, after having been tested and initiated by him in accordance with Śāstra, and when he has fully understood the principles of Sādhana and become able to awaken the potency[3] of Mantra through the preliminary Śāstrik rites, that he becomes competent to cause by means of that Mantra the appearance of the conscious Devatās in Yantras, images, and so forth, made of such unconscious substances as earth, stone, and the like. Now, brother critic, tell me truly in the name of Dharma, opening for once the door of your heart, what have you done of all this? At the outset you are deeply suspicious, a great unbeliever. You have not the right even to serve Guru or receive initiation, not to speak of performing Sādhana and worship,[4] yet such as you are you proceed to criticize the worship of Devatā in images, which can only be done by competent Sādhakas, who have knowledge of superworldly truths[5] What can be greater impudence on your part than this? Unfortunately, in this land of madmen there is none to call a madman mad, and so, O brother critic! fortunately for you there is none to criticize you. But do not for this reason think to-day that the earth is the capital of mad men only.

The subtle criticism of critics and the goodness of Dayānanda's[6] party have nowadays given birth to a few new words, such as image-worship,[7] doll worship,[8] and so forth. In conse-

[1] Śakti

[2] The steps leading down to the river or other water down which those who go to the bath, etc , descend

[3] Śakti [4] Bhajana. [5] Tattva

[6] Founder of the "reformed" Hinduism known as the Ārya Samāj

[7] Pratimāpūja, or mūrti-pūjā. [8] Pauttalikatā Puttali means doll

quence of the wide currency which has been given to such language by the community of unbelievers, many senseless Hindus, both illiterate and literate, now take pride in publicly calling themselves image-worshippers or idolaters. Perhaps they think that these words are approved of the Śāstra. But how regrettable is this when we consider that such words cannot issue from the mouth of a man, the son of Manu, unless he has been born in a non-Ārya family with a non-Ārya disposition. The words when we consider them reveal a mine of profound infidelity.[1] Many authors write, "The practice of worshipping images has been prevalent in the Ārya community from ancient times" One might suppose from this that we had merely to do with the worship of images without reference to Mantra, Devatā, or Sādhana. Others, fond of far-fetched meanings, say that image-worship is like the modern practice of showing respect and honour to the lifeless statues raised in memory of lamented deceased persons; just as if Devatās were all dead, and we (shameless men who have no faith in the next world and yet call ourselves Ārya) were showing our gratitude to them before their images. Alas! O Bhagavān! when will the eyes of this class of born-blind educated fools be opened? When will we be saved from all such interpretations? How long will this generation of Ghaṭotkachas,[2] sprung from the seed of Bhīma in the womb of Hiḍimbā, last? Half-castes are governed by the Dharma[3] of their mothers, therefore is it Bhārata's ill-fortune that so-called religious principles[4] propounded in the nineteenth century vomit only infidelity. But the matter does not rest even here For is it not said that Āryas who worship the Deity with form are idolaters,[5] that idolatry is their Dharma, or, in other words, that those who worship the Deity with form worship idols, images of Devatas being those idols; that worship of the Devata with form is like the play of ignorant children with dolls, and that those who perform such

---

[1] Nāstikatā Because it is not the pratimā or the mūrti, still less a doll, which is worshipped, but the Devatā in the heart, which in the prānapratisthā rite is transferred to the image and worshipped

[2] Demon Rākṣasa, son of Bhīma (one of the Pāndavas), and Hidimbā, a Rākṣasī

[3] Law. [4] Ādhyātmika tattva [5] Puttalikā

worship are as ignorant as such children. O critic! you consider yourself to be a wise man. Will you tell me that those Sādhakas, crest-gems of the race of the wise, worshippers of the Devatā with form, were ignorant fools—men who produced[1] the Vedas, Tantras, Purānas, systems of Philosophy, Astronomy, Āyurveda[2] and Dhanurveda?[3] Why! it is the partaking by you of the mere leavings of their food in the pages of books which makes you so proud of your knowledge and wisdom.[4] Is it not to invite death for insects like you and I to attempt to-day to help across that sky-kissing untraversable mass of light,[5] which they with all the profundity of their knowledge, philosophy, and science took this worship to be? Hari! Hari! to call the most worshipful image of Devatā, the object of the Sādhaka's Sādhana an idol.[6] To call the Yantra[7] (in which presides the Devatā who is consciousness itself) unconscious and inert. And yet it is only because an indistinct shadow of that Devatā of consciousness is cast upon you that you believe your own body to be conscious! When as an ignorant little child you sleep you may easily think that you are devoid of consciousness But will a grown-up child also (who can call and awaken you)[8] think so? To the Father or the *Mother of the Universe you and I are similarly ignorant children*, and hence to us His or Her image appears unconscious. But he who can call and awaken Him or Her—that is to say, he to whom Mother Kulakuṇḍalinī, the Devī, who is eternal wakefulness has given the power to call and awaken Her by awaking Herself in him—to him the true image of Her body can never appear unconscious for by the grace of Her who is consciousness he himself has been transformed into consciousness itself. You and I are unconscious[9] ourselves and so to us Her image also appears un-

[1] That is, in the sense that the Scriptures are revealed to, and through, and spoken by the Ṛṣis, who arranged them. In the higher sense the Veda is apauruseya—that is, without author

[2] Medical Śāstra.

[3] Scripture of warfare, literally, archery

[4] What these men have put in their books is regarded as their food So great are they that the so-called critics are proud of a knowledge gained second-hand from the leavings of such food.

[5] Tejas

[6] Puttali

[7] Diagram (see *Introduction to Tantra Śāstra*)

[8] Author's parenthesis

[9] Jaḍa, not, of course, wholly so, but in the sense that we do not possess true consciousness, which perceives the Brahman in all things

conscious. It is neither Her fault nor the fault of Her image It is the fault of the Karma done by us in past lives.

A discussion is impossible on the subject of the diverse fruits of worship, for it is difficult to explain the character[1] of fruits to a person who has no knowledge of the different kinds of taste. For this reason we shall endeavour to see by a consideration of the mode in which worship is done whether the community of Ārya Sādhakas—the worshippers of the corporeal,[2] the worshippers of the Deity with form[3]—are ignorant fools of a low grade of spiritual competency or not

According to the Śāstra it is the nature[4] of Asuras[5] to be made dumb[6] with anger at the very mention of images of Devatā. A feeling of enmity against Devatā can never arise in a person's mind unless there is an Asura disposition in his character and family. Again, without the apperance of such a feeling of enmity one is never liberated from the state of an Asura Just as according to natural laws when fever is about to leave a man his body perspires, so when the time comes for liberation from the state of an Asura a feeling of enmity against Devatā is shown, for neither religious merit nor sin bears fruit in this world unless it grows enormous Perhaps you think, "the image is not Devatā Why, then, does this body of fools[7] laugh or weep?" I ask, O prince of learned infidels! why, then, do you become angry at the mention of images of Devatā? It is true that an Asura becomes angry at the mention of the names of Devatā, but according to you an image is not Devatā Why, then, do you become angry at the mere sight of it? Anger is a Vikāra[8] as much as laughter and weeping are. It may be that the sight of a Devatā's image causes in you anger,a rājasa vikāra characteristic of a Dānava's state; while it causes in me joy, laughter, or tears of joy, Sāttvika vikāras[9] characteristic of manhood.

---

[1] Tattva
[2] Mūrtimayī
[3] Sākāra upāsanā.
[4] Dharma
[5] The demoniac enemies of the Devas
[6] Literally, "unconscious"
[7] *That is, the author and those that think with him*
[8] Transformation of a thing from that which is its original nature
[9] That is, transformations due to the action of the Rajas and Sattva Gunas respectively.

Prakrti, constituted of three Gunas, is the mistress of those Gunas, and according to the proportions in which they occur in different persons She reveals different characteristics in them. If the sight of a Devatā's image had not produced any Vikāra in you,[1] then you might one day say, "Why do these people laugh or weep?" But when you are wont to become angry at the sight of an image, you would do well to think that that which can make one person angry can also make another person laugh or weep—that in the unconscious image there is some such powerful consciousness as makes your eyes (which look upon all other persons and things with feelings of love, mercy, and brotherliness) red with a feeling of enmity. You, of course, do not believe that the image is the Devatā But just consider that if the mere giving the image the name of Devatā can cause in you a Vikāra[2] so contrary to human feelings, what a great vikāra of joy and felicity ought to be produced in those who see in that image the true light[3] of Devatā. With your physical eyes you see the Worship of an image, but he who worships sees, with his superhuman vision, the full appearance of Her who is consciousness itself in that unconscious instrument,[4] the image. During the period extending from the invocation of life[5] until its final disposal[6] the earthen image is in the eyes of the Sādhaka, which have been cleared by the collyrium paint of Siddhi, consciousness itself.[7] It sheds the light, which is Brahman, of the beauty of the mother of the universe, the Brahmamayī, full of ever new charms

This is the Sādhaka's point of view. But if you, without Sādhana and full of scepticism, know and really believe the image to be unconscious, then what a mean, hateful, cowardly disposition you show in becoming angry with it Why become angry

---

[1] That is, had you yourselves been apathetic

[2] *Vide ante* [3] Pratyaksa jyotih [4] Yantra.

[5] Into the image by the Sādhaka

[6] Visarjana, the withdrawing of the mental image from the objective image, with the Samhāra (dissolution) Mudra when it is broken and thrown away It must be disposed of as a dead body The root Visrja=to abandon, to leave, to give up, and Visarjana is allowing the Deity invoked to go from the image at the conclusion of worship.

[7] As collyrium clears the eye, so Siddhi or success in worship enables the Sādhaka to see in the earthen image, Consciousness

with a thing which you know is unconscious and without power? Why, like Asura Kamsa, do you proceed to break the image by dashing it against the ground?[1] You want to grasp and dash against the ground that which even a Prince of Yogīs cannot keep confined in the temple of his heart![2] You want to destroy one whom Kamsa could not subdue![3] What can be a greater impudence on your part than this? With a frown at insignificant insects like you the Daughter of Nanda[4] will return to the Vindhya mountain in order to destroy the conquerors of the three worlds, such as Śumbha and Niśumbha, but in order to crush your arrogance She will leave behind that manifestation[5] of Hers,[6] who descends in Nanda's house in Gokula for play[7] in the world of men Had not Kamsa believed that he would receive from the eighth child of Devakī[6] the punishment he deserved for his sins, would he have proceeded to destroy her sons and daughters? This example makes us think that it is not that you do not believe in the divinity of images, but that it is in the fear of having to suffer the cruel torments of hell in repentance for your sins that you proceed to break them. This is the distinctive charactersitic of your faith. From such fear you believe in images, but the pity of it is that, like the memory of an intoxicated man, this belief leaves you the moment you become blinded with a feeling of enmity When under the influence of anger only you proceed to break them, you fail to realize whom you are going to break O critic! none can break or make Her Whom do you want to frighten by breaking the outer image? We, too, break it after worship May be that you dispose of it within your house while we dispose of it in water.[8] We dispose of the outer image outwardly and guard the inner image in our heart. The light of the image whose substance is consciousness, which we brought out from within us and attached to the image

[1] This Asura dashed the children of his sister Devakī on a stone, as he had been told that one of the children would be his destroyer

[2] So great is the Devatā that even great Yogīs cannot hold Her

[3] That is, Krsna

[4] Devī as Yogamāyā incarnated as daughter of Nanda, who gave Her to Vasudeva in exchange for Krsna, who was left with Nanda.

[5] Vibhūti [6] That is Krsna [7] Līlā

[8] After worship the image is thrown into water, such as the sacred Ganges

made of earth, we take back into ourselves after we have done with the worship of this earthen image Nothing is thus broken and done altogether away with as in your case. As the outer temple[1] held the brilliance of a beauty filling the world, so also does the inner temple hold the grandeur of an incomparable beauty Our Mother is without as She is within and within as She is without By my thus moving Her in thought from within to without and from without to within the door of my heart will become fully opened. On that day all invocation[2] and final dismissal[3] into and from the image will cease for ever. The day on which I shall see the inner image when looking at the outer image, and the latter when I look within, when it will be the same within as without—on that day the Mother will bring my own coming and going[4] to an end, and the restless dancing Kālī[5] will seat Herself and rest in peace, unless it be that the blissful Devī,[6] finding the path open both within and without, runs from sheer joy hither and thither with even greater activity than before. But even if She does, I shall not on that day call or bring Her. In Her own joy She will come, go, dance, sing, and play of Her own accord. I shall only beat time and dance with Her, crying out, "Victory to Mother" O brother critic! thou who art also the Mother's son, by the Mother's grace may you not be deprived of this joy. It is She whom you know as Mother within who graciously issues thereout by Her own power,[7] and thus gratifies the Sādhaka Of this power[7] we shall give an account afterwards Here we shall say this much, that it is a mistake to think that to an Ārya Sādhaka the want of an outer image means the want of an image within On the contrary, it is because there is an image within that it has been revealed without. It is only after we have the inner image that we commence the outer worship Even in the absence of an outer image the Sādhaka is able to carry out worship by means of the inner image

In the Śrimadbhāgavata Śāstra Bhagavān has said · "Images are of eight kinds—namely, of stone, wood, iron (metals),[8]

---

[1] Mandapa
[2] Āvāhana, when the Goddess is called into the image
[3] Visarjana, see *ante*
[4] In the Samsāra
[5] Nrtyakālī
[6] Ānandamayī
[7] Śakti
[8] Author's parenthesis

pastes[1] of clay, and such other substances; made of jewels, painted; and mental." In the presence of any of the seven kinds of images made of stone and the like, the mental image should be first worshipped with mental articles of worship before worship is done of the outer image with material articles. But in the absence of any of those seven kinds of images, those who do external worship must bring from within themselves the inner image and worship it. It is in this connection that Ramaprasāda,[2] the Prince of Sādhakas, has said· "Prasāda[3] says, 'My heart is a mould made of spotless lotuses Mayest Thou dance after Thou hast been cast in that mould and made mental.' "[4]

In the Kulārṇava Tantra, the Lord of Devas has said: "O Great Devī! Sādhakas devoted to the Karmakāṇḍa[5] by the combined force of Bhakti,[6] and Mantra give form to Her who is above form[7] and the supreme Śiva Himself; and worship Her between the sacred pit and the sacrificial ground,[8] on winnowing fans (even now in many places Ārya women design images of Devatās on winnowing fans with vermillion, sandal and Durvā grass, Atap rice[9] in Pūjās and Vratas of Mangalacaṇḍi, Kulacandi,[10] and many other Devatās)[11]; on walls (generally amongst Āryas in the north-west images of Devatās are painted on walls)[11] in Pūjā, Vrata, and other religious rites[12]; in Mandalas[13] (Sarvatobhadra and other Mandalas mentioned in the Śāstra),[11] on slabs (metal, wood, or stone slabs)[11] in the head[14] and in the heart (1). Although the milk of a cow is produced from the

---

[1] Pastes of sandal and the like

[2] Rāmaprasāda Sen, the celebrated Bengali poet (born, 1718, died, 1775)

[3] That is, Rāmaprasāda

[4] That is, by being moulded in the heart of the Sādhaka

[5] The Scripture dealing with ritual

[6] Devotion [7] Rūpātīta [8] Sthaṇḍila

[9] There are two kinds of rice prepared from paddy In the first the paddy is boiled and the husk is removed In the other the husk is removed without such boiling by exposing the paddy to the sun This is atap, and the other is called "siddha".

[10] Devīs [11] Author's parenthesis

[12] As to Vratas, see *Introduction to Tantra Śāstra*

[13] A geometrical figure frequently drawn or made with various colours The difference between a Maṇḍala and Yantra is that the former is used in the case of any Devatā, whereas a Yantra is appropriate to a specific Devatā only

[14] Brahmarandhra

blood which circulates through her whole body, it flows only from the teats of her udder; so, although the universe-pervading Devatā is present everywhere Her true aspect[1] is realized in images only (3). If an image be in all respects similar to the aspect of Devatā, as described in the Śāstra, if the articles of worship[2] are collected with care, and if the Sādhaka has unswerving faith, then that Devatā is sure to enter that image (4). Cream so long as it remains in a cow's body does not nourish anyone, but for those who draw milk from the cow and collect the cream from it by their personal exertion in the way of boiling and so forth, that cream becomes a cause of physical nourishment. Just as in this way only the cream becomes a cause of physical nourishment, so, O Parameśvarī! the Devatā residing in the body of every person becomes the cause of the Sādhaka's liberation in consequence of worship only. Without such worship She does not grant the desired object to the Sādhaka (5-6) For this reason the Devatā should be worshipped by invoking into Her image Her life, senses, and everything else appertaining to Her, and by establishing them in such image with Tāntrik Mantras, otherwise, without such establishment of life,[3] the worship will be ineffectual (7) If the establishment of life in an image is performed according to the Śāstra, the worship will bear the great fruit of liberation, even if it be defective as regards other Mantras and rites.[4] Such defects will be cured by the Sādhaka's prayer to the Devatā for forgiveness (8). Karma[5] done in violation of the rules laid down in the Śāstra will be wholly fruitless in consequence of the fault known as Karmabhanga[6] (9). Karmas falling short of, or going beyond, the rules laid down in the Śāstra will never bear fruit The fruits of all good Karmas[5] performed according to the Śāstra will always be as visible as a fruit or other thing held in one's hand (10). Hence, in Japa, Homa, Pūjā,[7] and the like, Karma[5] performed in strict con-

[1] Svarūpa [2] Upacāra, such as water, flower, incense, lights, food, etc

[3] Prānapratisthā

[4] That is, other than those relating to the Prānapratisthā rite

[5] Rites [6] Violation of the order of worship.

[7] "Repetition" of Mantra, the sacrifice into fire and ceremonial worship (see *Introduction to Tantra Śāstra*)

formance with Śāstrik rules will please the Devatā, and secure both the fruits of Bhoga and Mokṣa[1] for the Sādhaka (11). O Spouse of Śambhu! futile is the worship and so forth done by those who do not know the nature[2] of the Devatā, Yantras, and Mantraśakti[3] (12). Yantras are all Mantra,[4] and Devatā is the Śakti of Mantra itself Therefore the Devatā is at once pleased if She is worshipped with Mantras according to the Śāstra (13). A Yantra is so called because it subdues (Niyantraṇa) lust, anger, and other faults of Jīva and the sufferings caused thereby. This Yantra is a source of satisfaction to Devatā when She is worshipped in it (14) As the body is for a Jīva and as oil is for a lamp, so is Yantra the seat of eternal play for all Devatās (15). Hence, the principal part[5] of worship[6] is to adore the Parameśvarī, after the making of and drawing of Her image and Yantra. But, O My Beloved—the worship should be performed according to the rules, and after the Sādhaka has received full instruction therein from Guru (16)."

Wherever Śāstra has spoken of images, it has in this way similarly referred to the Mantra and Devatā. It has also said: "In this way the Sādhaka, who has controlled his Prāṇa,[7] should, having through meditation beheld his Iṣṭadevatā in his heart, contemplate upon the unity of the image of the Devī both within and without." The process for so doing will be described in its proper place later. Here only this much should be understood that it is the inner image which must be brought out and established in the outer image. Our critic will now consider whether it is not the height of folly to try to do away with worship of the Deity with form by breaking its image Be the image, mental or material, we break it every day after worship. But in spite of so much breaking we cannot really break it for a single moment. Whenever or wherever I look, within or without, I ever see the Devī, whose substance is will, as Bhagavān or Bhagavatī, in whatsoever form She is pleased to appear. I see

[1] Enjoyment and liberation.
[2] Svarūpa.
[3] Potency of Mantra
[4] Mantramaya. The Yantra is the body of the Devatā, who is Mantra
[5] Kalpa.
[6] Pūjā.
[7] That is, his breath by Prāṇāyāma

my Mother, the mad,[1] disordered girl, dancing with gentle movements of her body, now taking up the flute instead of the sword, or again seizing the sword instead of the flute, or yet again at times making both the sword and the flute into one in Her hand, mingling Her laughter with Her dancing; now loosening and now binding up Her hair. If I sleep, she awakens me by coming Herself and playing on the flute. If I commit any offence, She raises Her sword and, smiling gently, threatens me with it What infidel[2] is there who can break this image? Who in the three worlds has the power to break the image to which my heart is bound with such a deep love? The outer image with which you are concerned is nothing but a reflection of the real one. So long as the inner image, which is thus reflected, is not broken, what will you gain by breaking its reflection? The fair and transparent moon is reflected in the clear bosom of a river. The light of its golden beauty is borne upon the innumerable ripples raised by the gentle stirrings of the evening wind. If like foolish children you and I proceed to strike at the reflection with our sticks, think you that we shall thereby break the moon itself? Mistaken as we are, the agitation of the water may lead us to think that the moon has been shattered into a hundred or a thousand fragments, but, O brother! wait but a moment, and you will see that when the water has again become calm the full moon shines as fully there as ever. Then you will understand that the moon which is agitated by the waves is only a reflection of and not the moon itself The moon appears in the water because the rays of the moon in the heavens have reached it. O brother! you energetic child! the moon in the heavens will not be broken until the little arms of dwarfs such as you and I can reach through the firmament where the moonlight plays and touch the lunar orb itself. I therefore ask you, O brother! what is the use of striking at the reflection if you cannot touch that which it reflects?

---

[1] Pāglā, as already stated (see *ante*), the English word "mad" fails to convey the meaning of the word "pāglā," for in Bengali it is tinged with a feeling of tenderness, and persons so called are often greatly loved The term denotes rather a person of eccentric and amiable character, and is akin to the Persian Dewānā

[2] Pāsaṇḍa (heretic, miscreant).

The external image which you see before a devotee is not merely such, nor is the image (which has risen in the sky of the devotees' heart) of Her who plays on the breast of Śiva and stirs in the hearts of devotees a mere outward thing. That image of Brahmamayī, which is reflected in the river of the devotee's love-laden eye, shedding the light[1] of Brahman on the playful lucid waves of feeling; that image of Her who, though the one and only Īśvarī, is reflected in multiple innumerable waves in the eyes of countless devotees, is not a mere outward thing. Were anyone to break that inner image, it might become him to say one day: "I shall do away with the worship of the Deity with form by breaking Her image." If to-day you and I proceed to break an outer image with the cudgel of our own violent infidelity, do you think it will be really broken thereby? Never! If, however, the eye of the devotee is hurt, sweet tears of devotion will fall from them, the sight of which will stir the hearts of all men. But, then, instantly before your eyes the deep waters assume a calm, gentle, and tranquil aspect. The agitation of the water does not cause the moon's reflection to disappear. On the contrary, the clear moon-beams like garlands of light dance and play on every ripple. Similarly, your blow will not drive away the Devata's image from the devotee's eyes. On the contrary, the great Śakti of the mental Devatā will play on every ripple in the water of the tears of the devotee's eye. But before your own eyes the consoling peace will shortly descend and calm the tears. Then instantly you will see that Brahmamayī, who dwells in the hearts of devotees, has again fully appeared without; and then, seeing the displayed and fearful nature of Her gentle, sweet laughter in the presence of the devotee, and the vanity of our effort to break that image, it will seem to you as if the victorious queller of Mahisa[2] is to-day laughing peals of laughter after She crushed the pride of Dānavas under the toe of Her left foot and has bestowed the dominion of heaven[3] on Devas. O Mother of the world! let me see, O Mother! that day. By Thy kindness teach me that unbelief which causes Thee, O

[1] Jyotih. [2] The Asura. [3] Svarga.

Mother (whom even Princes of Yogins seldom attain in meditation),[1] to appear in person in the field of battle with assumption of a visible warrior form Teach me that unbelief which causes Thee in Thy intense love to place on the hard neck and shoulder of the restless Dānava[2] the beauteous lotus-foot, which is the treasure of the heart of Maheśvara.[3] O Mother, full of unbounded mercy! there is nothing in the three worlds to compare with this mercy of Thine. It is by reason of this that Thou art, O Mother! the Mother of the Universe. What better proof of Thy mercy is there than this, that Thou hast no enemy in the Samsāra other than Thy son?[4] Hallowed is the merciful Mother! Hallowed art Thou, hallowed is Thy mercy, and still more hallowed is Thy inimical son! Brother critic! as you are my friend, I tell you with tears in my eyes that everyone is hallowed in this Samsāra, which is the Mother's dominion. But you and I, unfortunate as we are, seem to be the most unhappy of those who are unhallowed We are neither faithless nor faithful. We have neither been able to become enemies nor sons. In deep sorrow and with tears, therefore, I say: "Tell me, Mother where am I to stand, Mother ?"

She alone knows where I am to stand. But I am here to say what I have heard about the path. I shall, therefore, tell you one or two more things to-day. I hear that you are given to saying at every word "image-worshippers are worshippers of unconscious matter".[5] From this it indirectly follows that you are a worshipper of consciousness itself. It is not at all strange, but rather natural, on your part for you to say that image-worshippers are worshippers of unconscious matter, for "a person speaks only of that which he understands," and no one can blame him for so doing. There is, therefore, nothing

[1] Dhyāna [2] Son of Danu, enemy of the Devas.

[3] It is the Devī's love which leads her to punish the Asuras. As the latter have thus drawn the love of the Devī, even though it takes the form of punishment, the author expresses himself to be envious of the Asuras, enemies of the Devas, who are thus more fortunate than great Yogīs (see verses 8 and 9 of the Hymn to Jagadambikā in Chapter xix of the Devībhāgavata Purāna, translated in A and E Avalon's "Hymns to the Goddess")

[4] That is, She looks on them as Her sons, although they are Her enemies.

[5] Jaḍa.

.o say to you on the score that you call image-worshippers, vorshippers of unconscious matter. But we shall to-day ask you one or two things, because you are a worshipper of Brahman Himself, who is consciousness itself.

You know that the verbal root bṛngha means to pervade, ınd that Brahman is the name of Him who pervades the Universe You are also in the habit of saying that Brahman is consciousness tself. Being a worshipper of that Brahman, with what heart, O brother! can you call an image unconscious matter ? Is it ın expression of faith on your part to say that He who pervades he Universe, who pervades everything and exists everywhere, vho is equally present everywhere from Heaven to Hell,[1] does ıot exist in an image ? It may to a certain extent, become a lualist to say that "Unconscious matter and consciousness are wo different things". But being a worshipper of undefinable[2] Brahman, with what face do you admit the existence of that vhich is called "unconscious matter" as distinct from consciousıess ? You may, of course, escape by saying, "Be it unconscious natter or consciousness, I do not care for worship at all" But n that case also you are in another way bound to admit that here is nothing which can be called unconscious matter. You all these things unconscious matter in which you do not see any ign of consciousness, as, for instance, earth, water, wood, stone, nd so forth. Now, I ask, is it because there is really no consciousness in these things that you regard them as unconscious, r is it because you yourself have not the eye to see them otherwise ? Many people, again, say that such things as plants, rees, shrubs, creepers, and so forth, are unconscious. Perhaps hey think that eating, sleeping, fearing, and having sexual ntercourse,[3] are four inseparable marks of Jīvahood, and that ll such things as are without them are unconscious. The Śāstra, however, says that plants, creepers, and so forth, are not unconscious things, but unmoving Jīvas. Manu says: "Through aults arising out of the body—that is to say, sins committed by

[1] Svarga to Naraka.
[2] Nirviśeṣa—that is, to whom no limiting attribute can be given.
[3] See *ante*.

means of the body—men become unmoving things (are born as plants, shrubs, creepers, and so forth)[1]; that is to say, the punishment for such sins consists in this, that in their subsequent birth such men are unable to do any desired work by their physical exertion. Through sins committed by speech men are born as birds or beast; that is to say, the punishment for such sins consists in this, that in their subsequent birth these men have not the faculty of speech. As the result of sins committed by mind, men are born in the lowest castes. The object of such punishment is that in their subsequent birth they may not be endowed with broad intelligent[2] minds. It is merely in order to determine where we stand that we quote this passage from Manu. In fact, there are many others. Hundreds and thousands of reasons and authorities may be given and quoted in this connection, but we are afraid of digressing. What we want to show by the above passage is that plants, creepers, and so forth, are not unconscious or inert, but living things, that they, too, are born and die, share happiness, prosperity, and adversity, and so forth, in a remarkable degree, with, however, this difference from other living things, that while we can clearly observe the changes which are caused in the latter by happiness and sorrow, we do not perceive similar changes in the case of trees, creepers, and so forth. There are two reasons for this difference. First, the force of consciousness[3] which exists as Jīva in a plant or creeper is completely overpowered by the force of Māyā[4]; and secondly, the changes which are caused in plants and the like by happiness and sorrow are so fine that our senses, gross as they are, have not the keenness and subtlety to perceive them. Only Ṛsis, who have attained Siddhi by Tapas[5] and see all things, and Devas and Devayonis[6] (Yaksas, Kinnaras, Vidyādharas, and so forth), have the power to perceive them. For this reason we read in Paurāṇik and similar

---

[1] Author's parenthesis.
[2] Their minds are enveloped by the Tamoguna.
[3] Cit-śakti. [4] Māyāśakti.
[5] Austerity, devotion, etc. (see *Introduction to Tantra Śāstra*).
[6] Spirits emanating from the Devas and the Deva world. Deva eva yonih nidānabhūtāt yaśya.

stories that whenever some great person has through a curse taken birth as a plant or the like, Ṛsis, or Devas have, on knowing when the curse comes to an end, delivered him from life as an unmoving thing. Śrī Kṛṣṇa Himself bears evidence of this in the incident of the breaking of the trees Yamala and Arjuna.[1]

Next, as to stones and metals It is not necessary to deal separately with the subject of metals, for metals exist in mines in the womb of mountains, and there is no difference between stones and metals as regards consciousness or unconsciousness. A mountain is a great living thing, and the greatest[2] of things that spring out of earth. It is in mountains that the earth's power of bearing burden is mainly seated. Hence mountains are called "supporters of the earth".[3] Mountains rise, grow, and become decayed. They rise by piercing through the earth; they grow by extending to the earth; and, again, during the time of their decay they gradually sink into the womb of the earth. As a mountain rises by penetrating through the earth, inch by inch, in thousands and hundreds of thousands of years, so it also disappeaars into the womb of the earth inch by inch during the same periods. A mountain has also birth and death. In a dead tree there remains no vitality. The stones of a dead mountain become rough and destitute of moisture, like the dry wood of a dead tree; and as does such wood, they break into pieces under light blows Dealers in stones who are versed in the science of the subject unhesitatingly admit this. They can also show, on an examination of them, which mountain is alive and which is dead. But perhaps you are shaking your sides with laughter on hearing that mountains have life. But can you say that to-day the mountains are not laughing on seeing you laugh in this way? Can you show any substance in the world which has no life, and yet grows and decays? The longevity of a mountain is lakhs of

[1] There is a tree called Arjuna. Śri Kṛṣna broke a twin Arjuna-tree, and two Devayonis sprang forth, who had been cursed by a Rsi. The author here speaks of Yamala and Arjuna, but Yamala means twin, and it should be "twin Arjuna trees"

[2] Literally, crest-gem.

[3] Earth is that which is the supporter of everything, and it is mainly through the mountains that it is so, for they are the greatest masses of earth, and the mountain ranges are thought to be the back-bone of the earth

crores[1] of years, thousands of Yugas,[2] hundreds of Manvantras,[3] while you and I are not reckoned as even insignificant bubbles in the vast sea of time. How is it possible for us in a single life to probe into the question of consciousness or unconsciousness of a mountain by observing its birth and death? Who can say how many times[4] you and I are to be re-incarnated during the one life-time of a single mountain? It does not therefore become us to determine the question of consciousness or unconsciousness of a mountain, though we cannot see its birth and death We, however, daily see the growth and decay of small hills, and from this you can very well realize whether a mountain is conscious or unconscious

Then comes the question of earth Consciousness of earth is still more subtle—indeed as subtle as any matter can be. It is extremely difficult to discover it with the help of physical perception alone. It can be ascertained only by means of Divine[5] powers attained by Sādhana It is not therefore capable of explanation Besides this, even if we think that the earth is unconscious, we must consider whether it is really so; whether earthly atoms are seats of the play of unconscious forces[6] only, or whether the force of consciousness lies in a subtle form within them and achieves its purposes by means of these unconscious forces which it has made its servants. Let us assume that earth is the seat of the play of unconscious forces only. But there, where I saw yesterday a stretch of barren earth, I see to-day the sprouting of new tender shoots. Whence has this vitality of conscious living things come to the inert atoms of unconscious earth? This is the first stage. The subsequent stages are still more wonderful. Before our eyes the shoots grow into stalks and leaves and gradually bear fruit When the crop becomes ripe, it is eaten by men, beasts, and birds, and is digested in the

[1] A lakh equals 100,000 and a crore is 10,000,000.

[2] A Yuga or age is a portion of a Kalpa, or day of Brahmā of 4,320,000,000 years (see next note).

[3] The Kalpa is divided into fourteen Manvantras, which are again subdivided into seventy-one Mahāyuga, each of which is composed of Yugas

[4] Literally, "how many eighty-four lakhs of times"

[5] Daiva (super-physical).

[6] Jaḍa Śakti

fire of the stomach. The essence of the digested crop is then transformed into fat, semen, and blood in the body. In the womb again the semen and blood are digested and grow into the living, conscious child in the womb. However learned we may be in various Śāstras, we are unable to realize this directly, the mother alone being able to do so. Gradually when, after ten months and ten days, the child issues from the mother's womb, we then see that the eating of an unconscious crop has produced this conscious fruit. If the semen and blood had not the force[1] of consciousness in them, whence has consciousness come to the child? If the crop which has been eaten had no consciousness in it, whence did consciousness come in the semen and blood? If the tree had not consciousness in it, whence did consciousness come in the crop? And if earth had no consciousness in it, whence did consciousness come in the tree? Now, critic, who talks of unconsciousness! Tell me, is it the earth which is unconscious, or is it you and I who are so? Is it not a sign of one's own unconsciousness to consider the earth as earthen only, when it is thus full of consciousness in a subtle form. What can be more idiotic than to hold that the soil of the earth is unconscious matter, when men, beasts, birds, insects, trees, shrubs, mountains, and all else derive their consciousness from the force of consciousness contained in every atom of the earth, and to ridicule away with ideas that which has puzzled the brains of even philosophers? The philosopher has said:

"Unconscious semen becomes instinct with consciousness during its stay in the womb Gradually hands, head, and various other organs spring up. Again, that same semen which has thus grown into a Jīva takes on successively the attributes[2] of childhood, youth, old age, infirmity, and so forth, one after another, and sees, eats, hears, smells, and moves about. What greater magic can there be than this?"

Here it may be objected that, if worship can be performed with earth, stones, wood, metal, and such other things, having regard to the Brahman-consciousness existing in a subtle form

[1] Śakti [2] Upādhi.

within it, why cannot it be performed with the bodies of men, beasts, birds, and so forth, in which that consciousness is more manifest? We ask in reply, Who is it who says that worship is not performed in this way? In fact, it is so performed; the worship of the supreme Brahman appearing as Guru is done towards the human body of the Guru, Kumārī[1] is worshipped in the bodies of virgins. The Spouse of Śiva is worshipped in the animal body of jackals, and it is in the form of the Brāhmini bird[2] that the daughter of Daksa grants Siddhi to a Sādhaka's Sādhana All this is worship done with other bodies. But a Sādhaka must first of all worship his Istadevatā in his own body, and then he will be entitled to do worship of Her in other bodies Worship with portions[3] of Brahma-caitanya[4] leads to perfection[5] of Brahma-Jnāna[6] and not to the perfection of Brahman-worship.[7] For the purpose of Brahman-worship it is necessary to worship a form which has been assumed by the Devatā to show Himself to Sādhakas and to bestow favours on them This image, again must not be a production of the Sādhaka's imagination only. Such images alone should be worshipped as are images of forms actually assumed by Her. The worship also must be performed in the method approved of by the Śāstra, and then Sādhana performed according to the Śāstra is sure to lead to Siddhi.[8] Mantra-Śakti[9] wields sole authority wherever Siddhi is concerned. In Sādhana with Mantra the Devatā's real form is revealed by the Śakti of the Mantra Hence the only form which I should meditate on is the form which is the subject of the Mantra in which I am initiated In my own self I can meditate on that form for a very short time only But so long as this meditation does not develop into perfect Samādhi,[10] I have not the power

[1] The Devī as a virgin
[2] The Brāhmini kite (Ksemangkarī) is worshipped
[3] Amśa [4] Brahman as consciousness [5] Siddhi
[6] Brahman knowledge, or spiritual knowledge
[7] By worshipping the objects in which the Brahman exists a man's knowledge of Brahman may be perfected, but considered as worship, it is not the worship of Brahman in its entirety, which is only accomplished in the case of Avatāras on the earthly or spiritual plane, such as the Mahāvidyās
[8] Fruition [9] The potency of Mantra, or rather Śakti as Mantra
[10] Ecstasy, or the attainment of the turīya consciousness (see *Introduction to Tantra Śāstra*)

to hold that true form of Her constantly in my heart It is therefore as an aid to this end that the same form is worshipped outwardly in images Secondly, unswerving meditation is impossible at the time of worship. I am the worshipper, She is the worshipped, and to worship is my duty. No worship is possible without this three-fold knowledge[1] Moreover, when we make our various offerings we are thinking of these things. Single-pointed meditation is never possible when so many different forms of knowledge crowd together in the mind For this reason there can be no outer worship without the establishment of an outer image

It may, however, be asked, Why should the Śakti, which is Her real aspect, appear in the outer image at my desire. That is a different question On the one hand, images made of earth, stone, and so forth, are given the forms which Mantraśakti has revealed in the Śāstra, so that the condition is immensely favourable, instead of being unfavourable to the appearance of that true Śakti in them. On the other hand, Mantraśakti will awake by its own force and unite the Brahma-tejas in the heart of the Sādhaka with the Tejas in the outer form of the Devatā, and then the two Tejas will together burn like a sacrificial fire, accepting the offerings made by the Sādhaka. What is there in this for you or I to object to or rack our brains over?

Mantra alone, which is the mediator in the affair, is responsible for it. Mantra will, by its own power, bring divinity[2] to the image, you and I need not be anxious about it. It is for this reason that Mantraśakti[3] is at the root of all Sādhana. Mantra can, by becoming one only Īśvara (that is, supreme over all), cause such events by means of its super-worldly power as the three worlds or the universe cannot accomplish by their united effort It is because Mantra possesses such wonderful power, that you and I, mere men though we be, are able to worship Devatā. The Śāstra has, therefore said: "If the worshipper has strength of Tapasyā[2] (that is to say, if his Mantra is conscious),[4] and if

[1] That is, of worshipper, worshipped, and duty to worship
[2] Devatva. [3] See *ante*
[4] Author's own interpretation

there is an abundance of offerings (that is to say, if such offerings inspire the Sādhaka's heart with single-pointed devotion to the Devatā),[1] and if the image represents the true form of the Devatā (that is to say, if at the sight of the image the Sādhaka's mind and eyes sink in the sea of its beauty, sweetness, and gracefulness),[1] then the Devatā readily approaches that image." In order to gain for oneself the different Śaktis which Brahmamayī has put in different Yantras[2] in this house of the Universe, such as river, sea, mountain, tree, shrub, creeper, and so forth, it is necessary to worship Her in these Yantras.[3] This is the ground of Her worship in jackals, Brāhmini kites, cremation grounds,[4] dead bodies, women,[5] bael-trees, aśvattha trees, aparājitā flowers, cows, bulls, Brāhmanas, places of pilgrimage, fire, and so forth. Opportunity offering, we shall try to explain the principles of this subject in its proper place. Here this much only should be understood, that in whatever Yantra or image She may be worshipped, it is the worship of Herself in that form.[6] For this reason even Vedāntik Dandīs,[7] who take refuge with knowledge only, have said in the Pañcadaśī: "In the Viśvarūpa portion[8] of the Purusa Sūkta,[9] it has been said, from Brahmā, to a blade of grass everything is a limb of the vast[10] macrocosmic body of Bhagavān (1). Īśvara, Sūtrātmā,[11] Virāṭa, Brahmā, Visṇu, Rudra, Indra, Agni, Vighna,[12] Bhairava, Mairāla, Mārika,

---

[1] Author's own interpretation

[2] Instruments

[3] In order to acquire the Śakti of Hers, which is manifested as rivers, mountains, etc, it is necessary to worship Her under those aspects This refers to minor Siddhis Thus it is said that when Rāma Krsna Paramahamsa was with another Sādhaka travelling to Daksineśvara on a dark night, this Sādhaka turned his back to him, and light issued from it It would be said that that power was gained by Agni (fire) Sādhana

[4] Śmaśānas

[5] Śaktis

[6] Svarūpa Vibhūti—e g , if a tree be worshipped as Devatā, it is not the tree which is worshipped, but the Devi in the form of a tree

[7] A sect of ascetics

[8] Section dealing with the macrocosmic appearance of Bhagavān

[9] The Vaidik Sūkta of that name

[10] Virāṭa The whole Universe is considered to be the body of the Devatā, its constituent parts being the microcosmic aspect.

[11] That is, the Ātmā considered as the continuing thread on which the objective world is strung and which it infuses

[12] Vighna Devatā Ganeśa is so called as remover of obstruction What follows and precedes are Devas, Devayonis, castes, etc

Yakṣa, Rākṣasa, Brāhmana, Ksattriya, Vaiśya, Śūdra, cow, horse, deer, bird, Aśvattha, banian, mango, and other trees, barley, paddy grass, and other crops, water, stone, earth, wood, axe, spade, and so forth—all are Īśvara When worshipped as Īśvara they grant fruits according to the Śaktis, inherent in their respective Yantras[1] (2-4). The fruit of the worship will be according to the Yantra and the mode in which the worshipper performs the worship The differences in quality which are found to exist in these fruits are caused by differences in the character of the Yantras of worship and of the worship itself, according as it is Sāttvik, Rājasik, or Tāmasik.[2] But liberation can never be attained without a knowledge of the Brahman, just as we sleep until we awaken ourselves When one attains to knowledge of the non-dualistic Brahman, all this Universe of conscious and unconscious things in the forms of Īśvara, Jīva, and so forth, appears to be nothing but a dream (5-7) "

Three causes operate for the attainment of this knowledge of Brahman: (1) Hearing,[3] thinking[4] and constant meditation,[5] prescribed in the Vedānta Philosophy; (2) practice of Yoga; and (3) Sādhana, consisting of a combination of the three things—Karma (work), Yoga, and Jñāna (knowledge), with Bhakti (devotion) as their root[6] Of these three means the last is the easiest, most pleasant, most rapidly effective, and is suited to all the three classes of worshippers—namely, those who are given to worldly pursuits, those who are dissatisfied with the world, and those who yearn for liberation. In the realm of devotion the most worshipful and supreme objects of adoration[7] are those forms only[8] of the Supreme Devatā Parameśvarī, in which She as the central source of all Śaktis has manifested Herself in order to make worship possible. The ultimate Siddhi spoken of in the Tantra Śāstra dances on the palms of the hands[9] of such men

---

1 That is, the Sādhaka acquires the Śakti which is manifested in the objects.
2 See *Introduction to Tantra Śāstra*
3 Śravana See as to this and two following *op. cit. supra*
4 Manana
5 Nididhyāsana
6 Commencement must be made with Bhakti
7 Tattvas
8 Svarūpa
9 That is, "is easily attained by"

as are not satisfied with Siddhi acquired from the worship of partial manifestations[1] from Brahmā to a blade of grass described above as Her Virāṭa Vibhūti, but are desirous of attaining single-pointed devotion and liberation They alone are competent to worship the Parabrahma aspect spoken of in the Tantra Śāstra of Her who is Parabrahman. It is for them that the Mother of the three worlds, who is Turīya consciousness,[2] has assumed that Brahman aspect, which is massive consciousness,[3] and bliss, and full of play.[4] And it is for them that the Tantra Śāstra has loudly said: "Without a doubt he who enters upon the great path of Kuladharma[5] will soon walk into the city of liberation A man should therefore place himself under the direction of a Kaula."

[1] Vibhūtis
[2] The fourth state
[3] Cidghana—that is, nothing but a mass of consciousness
[4] Līlā
[5] Dharma of the Tāntrik Kaulas

CHAPTER XVI

THE PLAY OF GUṆAS[1]

HE as Śiva is sweet of form with infinite Gunas, notwithstanding that He is the immutable Being above Gunas;[2] the only Lord and Controller of the Tamas Guna, though that is of His substance;[3] self-manifest and luminously white, like a silver mountain, though seated on the throne of (the dark) Tamas Guna,[4] the Supreme Guru of spiritual knowledge, though His substance is of the Tamas Guna; found in great cremation grounds,[5] notwithstanding that He is the Lord of inconceivable wealth; an untraversable, calm, and solemn ocean,[6] though He is the Mahārudra of the great dissolution,[7] dependent on the bliss of his own Sādhana,[8] notwithstanding that He is all joy itself; merciful and loving in appearance, in spite of being wrong-eyed;[9] the guide in the path of worship of Himself, though He is the worshipped of the three worlds, the owner of half of the body of the Daughter of Mountain,[10] even though He is the one eternal unity; the seeker[11] of the company of Her who is His eternal companion notwithstanding that He is companionless,[12] the destroyer of the passion of desire,[13] though He eternally appears in the coupled[14] form of husband and wife; the grantor unasked of eternal liberation[15] to all Jīvas in the city of Kāśī,[16] despite his being the Dispenser of all fruits of action to the whole Uni-

[1] Gunalīlā, Guna is "Quality" (see as to this *Introduction to Tantra Śāstra*)

[2] Niskalatattva, or the Tattva without Kala or Prakrti

[3] He is tamogunamaya

[4] See *ante*, note Śiva as such subdues manifestation (sattva)

[5] Śmaśānas

[6] He is both the ocean of peace and the destroyer

[7] In His form as the great Rudra (Mahārudra) of the great is dissolution (Mahāpralaya)

[8] Śiva was Himself a great Sādhaka

[9] Virūpākṣa. His eyes are represented as being in a dreaming, half-closed, and slanting position, like the eyes of those who have taken bhang He is also, according to some, called Virūpākṣa, because he is three-eyed

[10] Pārvatī

[11] Sādhaka.

[12] Nīhsamga, unattached to anything, as are Yogīs

[13] Kāma

[14] Yugala

[15] Kaivalya.

[16] Benares.

verse; easily appeased,[1] even though he is also formidable and wrathful[2]; blue-throated, though he is also white[3]; the saviour of the three worlds through his drinking deadly poison,[4] yet also their Destroyer; taking pleasure in adorning Himself with serpents,[5] despite his being the Director, grey with ashes,[6] to the path of everlasting dispassion;, crested with the crescent moon, though His head is covered with matted hair[7]; the carrier of trident and axe, though He grants blessing and dispels fear[8]; prostrate under the feet of the Devī with dishevelled hair, notwithstanding that He is Himself the grantor of liberation to devotees[9]; the Mahābhairava,[10] who drinks the wine[11] of joy, in spite of being perfect joy Himself; the crier of "Fear not,"[12] though He is Himself a Bhairava[13], five-faced,[14] in spite of being thousand-headed[15]; three-eyed, even though He has eyes which turn towards all things in the Universe; clad in space,[16] notwithstanding that He is Himself space; of infinite forms, though of eight forms[17], the Preceptor of knowledge, though knowledge itself; He who brings us liberation, and yet attainable through liberation; the Lord of Kailāsa and Kāśī,[18] though He is the Lord

---

[1] Asutośa This with simplicity is one of the chief qualities which make Him lovable to Devotees [2] Ugra

[3] Śiva is represented white as a mountain of silver The blue mark on His throat was caused by His drinking (in order to save the world) the poison which issued from the churning of the ocean. [4] See last note

[5] Śiva is represented as garlanded with serpents, and as here taking pleasure in the play of such adornment, notwithstanding that neither this nor any other worldly thing is of concern to Him who is the accomplisher of liberation

[6] Śiva, as do the Yogīs, smears His body with ashes

[7] Jatājūta worn by ascetics, either their own hair or the hair of others bound up in a high twisted and matted mass on the crown of the head

[8] In His hands He carries the trident (triśūla) and axe (paraśu), and with two others makes the gestures (mudrā) called vara and abhaya

[9] Śiva is generally represented as Śava (corpse), lying under the feet of Devī, for without Her Śakti (power) He is inert

[10] A Bhairava is he who follows vīrācāra.

[11] Kārana, a technical term in Tantra for wine

[12] Mā bhaya [13] That is, formidable and the causer of fear

[14] Pañcānana [15] Sahasraśīrsa [16] Digambara, or naked

[17] The astamūrti of Śiva—viz, Bhava (water), Sarvva (earth), Paśupat (man the sacrificer), Bhīma (ether), Ugra (air), Rudra (fire), Mahādeva (moon), Īśāna (sun)

[18] The mountain Kailāsa, His abode (see *Introduction to Tantra Śāstra*), and Benares, the city sacred to Him.

of the world; the Lord of all creatures,[1] though also the Master of the Spirit world[2], the Lord of creatures,[3] though the destroyer of the bonds of the Paśu[4]; He who upholds Gangā in His plaited hair,[5] though fire is in the eye on His forehead; the Destroyer of Daksa's sacrifice,[6] though He is the Supreme Lord[7] of all Yajñas; sorely grieved at sight of the play[8] of the Devī's death,[9] though Himself above all delusion[10]; the son-in-law of the King of Mountains,[11] notwithstanding that He is beyond all relationship; the father of young Heramba,[12] though He is Himself the Parabrahma[13]; the Linga,[14] which is the source of the origin of the entire Universe; the eternal cause of Yoganidrā,[15] though attainable by Karma, Jñāna, and Yoga[16]; the sole saviour of the world of devotees, though also the Destroyer of the three worlds; the constant companion of devotees,[17] and yet also attainable by Jñānīs[18]; friend of the poor, and yet omnipresent; the Lord of the helpless, and yet the Lord of the three worlds; loving towards supplicants, yet also loving towards the whole Universe; the sole Lord of Tāntrik Mantras, though being the object of worship in all Mantras and Yantras[19]; the eternal King of Kings[20] on the throne of the devotee's heart, notwithstanding that He is the one Īśvara (Lord) in the infinite world.

---

[1] Bhūtapati, living on earth as opposed to ghosts which follow.
[2] Bhūtanātha [3] Paśupati
[4] The Paśu is the unilluminated man bound by the bonds (pāśa), which, according to the enumeration of the Kulārṇava Tantra, are pity, ignorance, shame, family, custom, and caste
[5] Śiva held the Ganges in His hair when it was called down from heaven by Bhagīratha, and fire flashes from His third eye
[6] Yajña, according to the well-known legend as to which, see *ante*.
[7] Īśvara Śiva is Yajñeśvara
[8] Līlā; for all which Devatās do is such
[9] At the sacrifice of Daksa on hearing Her husband slighted by the former.
[10] Māyā and moha
[11] Śiva's Spouse Pārvatī was the daughter of Himavat (Himālaya).
[12] Ganeśa [13] And beyond all causal forms [14] Phallus
[15] "Sleep of Yoga" Jīvaśakti produces diversity. Yoganidrā Śakti accomplishes unity—namely, that Śakti of Brahman which establishes unity with Him.
[16] Action knowledge, and Yoga [17] Bhakta.
[18] Those "who know" and who have acquired spiritual knowledge.
[19] Diagrams of worship (see *Introduction to Tantra Śāstra*)
[20] Rājarājeśvara

Again, as Krsna, He is the master-actor, cunning and full of deception,[1] though Himself undisturbed by the waves of dualism, the assumer of a sweet form with three-fold bend,[2] in spite of being above all changes of nature[3]; beautiful with the dark colour of water-laden clouds,[4] though he is pure Sattva itself[5]; incarnated as the son of the ruler of Vraja[6] for the purpose of relieving the earth of her burden, though Himself the Perfect Brahman who is existence, consciousness, and bliss, the wearer of garlands of gunja seeds,[7] and yet possessed in full of the six forms of Lordliness[8]; covered with the dust of Bṛndāvana,[9] and yet being the adored of the Laksmī of Vaikuṇṭha[10]; a herdsboy, though the supporter of the three worlds; the beggar of food from a Brāhmana lady, though He is Himself the provider of the Universe[11]; decked with peacock's feathers, in spite of his possession of infinite beauty, the wearer of yellow-tinted loincloths, though he is beyond the covering of Māyā[12]; He who took the help of Balarāma,[13] though He Himself helps the entire Universe; Who wandered in pastures,[14] and yet Who moved in the hearts of great Yogis; upholder of Mount Govardhana,[15] though also the upholder of the infinite Universe, the destroyer of the arrogance of Kamsa[16] and Kālīya,[17] and yet the peaceful charmer of

---

[1] Kapata śata Thus He pretended to suck the breast of Pūtanā, who was sent to destroy Him, but in doing so He sucked out her life (her prānavāyu)

[2] Tribhanga, a position loved of the Hindu artist The body makes three bends: the head is turned to one side, the opposite hip is thrown out, and the limbs below take the direction of the head

[3] Bhāva vikāra The tribhanga is crooked His straightness or uniformity is contrasted therewith

[4] Kṛsna's body is a very dark blue

[5] The Guna is here thought of as colourless

[6] Nanda, Krṣna's foster-father

[7] A small red berry, with a black spot on top, used as a weight by goldsmiths

[8] Aiśvarya, such as omnipotence, omnipresence, and the like

[9] The city of Bṛndāvan, sacred to Krsna

[10] The Tutelary Goddess of the heaven of Viṣnu, as to which see *ante*

[11] He once begged food of a Brāhmana woman in order to show her favour

[12] Māyā is represented as a veil covering the pure Spirit

[13] His brother.

[14] As a cowherd

[15] In order to save Brndavan from a great deluge

[16] Asura, King of Mathura, who attempted to destroy Kṛsna, his sister's (Devakī) son

[17] The serpent destroyed by Him

Madana[1]; the Dāmodara,[2] who holds the Universe in his belly, though appearing in the form of a young herdsboy; the charmer of Brahmā, though He is Himself Hari, and Brahmā; out of His love full of fear for Yaśodā,[3] notwithstanding that He is the Fear of Fear itself; ever present in Bṛndāvana,[4] though also present in every atom of the infinite Universe; the stealer of the clothes of young girls performing Kātyāyanī Vrata,[5] though He is also the supplier of innumerable clothes to Draupadī when oppressed with shame and fear for her honour[6]; rejoicing in the sound of a flute, notwithstanding that He is the source of Nada, Bindu, Dhvani, and Mūrchanā[7], ever eager to enjoy the Rasa[8] of Rāsa,[9] though He is Himself the great Rāsa[10]; grieved at Rādhikā's anger of love,[11] and yet eternally full of joy; constantly seeking[12] the company of Rādhikā, though He is sought by Her[13] who seeks supreme love, ever bound, as it were by cords, by the love of the beauties of Vraja,[14] notwithstanding that He is eter-

---

[1] The God of Love or Desire He surpasses Madana in attractiveness.

[2] He in whose belly (Udara) all Dāmas—that is, regions (Lokas)—are located Visnu is called Dāmodara also, because he has Dama, or self-control, and Svaprakāśa, or self-manifestation In Harivamśā it is said that Yaśodā, Krsna's foster-mother, tied a rope round his belly, and fastened it to a Udūkhaḷa (husking-bowl) to keep him out of mischief while she was doing her household duties

[3] See *ante*

[4] The City of Bṛndavan

[5] Gopīs performed the worship of Kātyāyanī before the Rāsa festival, at which time Krsna stole their clothes in order to make them appear before Him naked

[6] It is narrated in the Mahābhārata that when Draupadī was brought to the Court of Dhritarāstra, one of his sons, in order to insult her, began pulling off her cloth She then prayed to Krsna, who supplied her with an endless cloth for the protection of her person.

[7] Different aspects of Śakti as subtle "sound" Mūrchanā, as a term of gross sound in the form of music, is the seventh of the grāma or gamut (seven notes—sa, re, ga, ma, pa, dha, ni), corresponding with the European scale—c, d, e, f, g, a, b. The intervals between them are the sub tones or Śrutis, of which there are twenty-two The grāmas are threefold—low, middle, and high or Udārā, Mudārā, Tārā, corresponding with the three Svaras, Udātta, Anudātta, and Svarita, pronounced from the navel, chest, and head, and called by the musicians nābhi (navel), baksa (chest) kapāla (head) As there are seven tones and three grāmas, there are twenty-one Mūrchanās

[8] Essence of delight.

[9] The Rāsa festival

[10] Bliss All forms of bliss are from the Brahman, who is Bliss itself (rasovai sah)

[11] Māna, such as happens between husband and wife who are yet attached to one another

[12] Sādhaka

[13] Rādhikā

[14] The herdswomen who loved Him.

nally free, unattached, and without attribute; proficient in the amorous arts of women, and yet free of all sensuality[1]; a youth victorious in war with passion,[2] and yet immersed in the midst of waves of passion[3]; who appears separately to each of the innumerable groups of innumerable herdswomen,[4] though He is Himself one without a second; restless and mad in His play as Brahman, though incarnated by way of play as a man; making Himself out to be adulterous to His own wives[5] in order to delude unhappy Jīvas devoid of Sādhana; He who points out the subtle course of Sādhana Dharma,[6] despite His being the Guard of the bridge of Samsāra Dharma[6]; the rescuer of the triumphant standard of Sādhana Dharma[6] after defeat of Samsāra Dharma,[6] though He is the creator of both these Dharmas, partial[7] towards Dharma, and yet the dispenser of both Dharma and Adharma for the preservation of the world[8]; the constant friend of the Pāndava[9] family, though He has equal care for all things; the all in all to Bhaktas,[10] though also the adored of Karmīs,[11] Yogīs,[12] and Jñānīs[13]; the seeker of refuge with devotees, notwithstanding that He is Himself the refuge of all who are refugeless.

Again, as Śakti She possesses infinite Guṇas, notwithstanding that She is the sum of all Śaktis above Guṇas; She is the establisher of concordance between mutually conflicting masses of

[1] Kāmadosa [2] Kāma

[3] Not that He is overcome by it, but exists in the midst of it

[4] To gratify the beautiful herdswomen (Gopī), His devotees, He appeared to each of them as if she alone was enjoying Him There were thus as many Krsnas as there were Gopīs

[5] Rukmini and Satyabhāmā, to whom He appeared to be adulterous owing to His companionship with the Gopīs

[6] The Dharma, which leads man out of the Samsāra, as opposed to that which keeps, but regulates, him in the world (Samsāra Dharma)

[7] Though to the Supreme there is no distinction between Dharma and Adharma, yet he leans (pakṣapāta) to the former

[8] He is the Dispenser of unrighteousness (Adharma), as also of Dharma, such evil being necessary for the preservation of the world

[9] The five sons of Pāṇḍu who warred with their cousins, the Kauravas, as related in the Mahābhārata

[10] Those who seek Him through devotion

[11] Those who seek Him through Karma or work.

[12] Those who seek Him through Yoga

[13] Those who seek Him through Jñāna, or knowledge.

Guṇas in the dualistic world, though Herself without a second, the dispeller of the devotees' fears, yet revelling Herself in battle[1], the delight of the heart of Śiva, though also the Mother of the trinity of Devas[2]; the beloved daughter[3] of the great Mountain,[4] notwithstanding that She is the Brahman who is existence, consciousness, and bliss; possessed of eternally fresh youth, and yet the Mother of the Grandfather[5] of the three worlds; beyond the reach of speech and mind, though omnipresent in the three worlds; partial towards Dharma, though She is above all contraries[6]; the Destroyer of the Daitya race,[7] despite Her being the Mother of the Universe; again, the Deliverer of the Dānava race,[8] though also its destroyer, the Dweller in the sea of milk,[9] yet moving in all the seven seas[10]; the Dweller in the Isle of Gems,[11] though also the Mistress of the seven Islands[12]; the Dweller in the house of Chintāmani,[13] and yet also above all name and form[14]; attached to the Pārijāta forest, though She is equally at home as in the forest, seated under the Kalpa tree,[15] though being the eternal Kalpa creeper bearing the four-fold fruit of Dharma, Artha, Kāma, and Moksa[16], seated on a jewelled throne, though to Her both ashes and jewels are the same; lying on the lotus-seat of Sadāśiva, the great Preta,[17] though She is the Śakti, the container[18] of the infinite Universe; deeply black like black

[1] The Devī is a great warrior contending against the demoniac hosts of Asuras, Dānavas, and Daityas

[2] Whilst She is the Spouse of Śiva in Her form as Pārvati, in Her higher aspect of Śakti, of which Pārvati is but a partial manifestation, She is the Mother of Brahmā, Visnu, and Śiva

[3] Pārvatī [4] Himālaya [5] Brahmā (see *ante*)

[6] Dharma and Adharma, or righteousness and unrighteousness; both issue from Her, though as Dharma is that which supports the worlds, She is, as its supporter, partial to it

[7] Enemies of the Devas

[8] Sons of Danu; enemies of the Devas [9] Ksīra

[10] Of milk, water, ghee, and honey, salt and sugar-cane juice

[11] Maṇidvīpa (see A Avalon's "Mahānirvāna Tantra").

[12] Jambu, Plaksa, Śālmalī, Kuśa, Krauñca, Śaka, and Puskara

[13] The stone which grants all desires (see A Avalon's "Mahānirvāna Tantra")

[14] Upādhi (limiting conditions) [15] Desire-gratifying tree

[16] Religion, wealth, desire and its fulfilment, and liberation (see *Introduction to Tantra Śāstra*).

[17] Preta is literally the spirit of a person before the obsequial rites In this connection it is used in the sense of corpse—that is, Śiva is inert, and can do nothing without Her vivifying Śakti [18] Ādhāra

clouds, yet the giver of light to infinite millions of suns, moon, and other fires; blue like a mass of crushed collyrium,[1] though full of light[2] and self-manifest; dark of colour,[3] and yet the Dispeller glowing with existence, consciousness, and bliss of the inner darkness in the world of innumerable devotees; garlanded with fifty heads, whilst rejoicing in the sounds of fifty letters,[4] and of the lute[5]; the dweller in the Tripañcāra,[6] despite the fact that She is above all Prapañcas[7]; crested with a crescent moon, yet averse to display; learned in the merriments of Kāla (time), though the expert baffler of Kāla (death); the dweller in great cremation grounds,[8] notwithstanding that She is Mistress of the entire Universe, whose hair is ever dishevelled for the removal of the bonds which bind devotees,[9] despite the fact that She is Herself the Author of the bonds of existence;[10] the Conqueror of the right side by putting forth the right foot,[11] in spite of Her assuming the form of a woman whose place is the left side[12]; with fearful moving red eyes rolling with intoxication,[13] and yet above all delusion[14]; smiling sweetly, though having a terrible countenance, the giver of blessings and of assurance of safety, yet at the same time bearing a sword and a severed head; the most shameless of women,[15] and yet Herself the author of the feeling of shame, clad in space,[16] though pervading in infinite space, mad after the delights of Yoga, despite of Her being all delight Herself; the beloved of Mahākāla,[17] though the Mother of all things both moving and unmoving.

---

[1] Añjana [2] Jyotih

[3] The Devī, as Kālī, Tārā, and Chinnamastā, is represented of a black colour.

[4] Varnas In Her terrible forms the Devī is garlanded with heads As Kuṇḍalinī She is present in the fifty letters existing as Dhvani in the Tāttvik centres [5] The Vīṇā.

[6] A Yantra with three times five (Tripañca) corners (Author's note)

[7] Prapañca is that which is made of the five elements—earth, water, fire, air, and ether. [8] Śmaśānas

[9] As to the Pāśa (bond), see *ante*. [10] Bhavabandhana

[11] In the Dhyānas She is represented as putting forth the right foot.

[12] Vāmā, which means both female and left side.

[13] Madabharaghūrnita [14] Māyā and Moha

[15] Nirlajja—without the physical or other shame of woman She shows Herself naked, dances naked, drinks wine, etc

[16] Naked [17] Śiva, the great Destroyer.

O Sādhaka! where else will you find such an incomparable infinite array of mutually conflicting Gunas in one and the same person? It is as if the infinite number of Gunas of Her whose substance is untold Guṇas had flown away from their centre of attraction and were moving about the infinite Universe, but have now found Her whose Guṇas they are, and rest in untroubled sleep, in their mother's arms, like children who, having lost, have found again their mother. O Sādhaka! in worship[1] the principal place is awarded to the form with attributes.[2] It is these Guṇas of Her whose substance is Gunas which draw the Sādhaka's mind and heart from the Samsāra, thus giving him the enjoyment of incomparable peace in the cool shade of the Kalpa tree[3] of Her beauteous feet. It is because that form is the seat of infinite Guṇas that it is so sweet and charming Wherever a single Guṇa establishes its supremacy, it comes into conflict with other Guṇas. Where pity is supreme, severity is uncared for and banished; Gunas are thus naturally conflicting. But where no Guṇa is supreme or the ruler, how can any one Guṇa be in conflict with another? Children quarrel bitterly over their food only so long as their mother does not come and divide it among them, and assign to each of them their respective places. Similarly, Guṇas quarrel with each other only so long as She who is above Guṇas does not take them up in Her own bosom, which is itself free from all attachment. At the touch of Her beauteous self all Gunas disappear.[4] This is why Her Guṇas are not in mutual conflict; why streams of mercy flow from the Mother in the form of furious laughter; why the three worlds are deluged with waves of love of the Devī, who rejoices in war; why the Purusa, who is Nirguna and always blissful, pours forth His heart and rolls under Her feet, drawn thereto by the attraction of Guṇas and love of Her whose substance is bliss. Marvellous is the play of Guṇas of Her whose substance is Guṇas, a play which is, however, above Guṇas. Marvellous is the play of Guṇas of Her who

---

[1] Upāsanā. [2] Guṇa [3] *Vide ante.*

[4] Literally, "All the Gunas assume Nirguna aspect in spite of being Guṇas" Nirguna is the aspect without Guna, the Parabrahman aspect.

is without Guna.[1] Marvellous is the array of Her Gunas in the Samsāra which is with Guna.[2]

It is because Her Nirguna[3] aspect cannot exist in the Saguṇa Samsāra[4] that She who is above Guṇas has assumed forms in which we find the full play of Gunas.[5] Although in the terrestrial world She resides in the heart of every Jīva, he cannot find room for all Her Gunas. For this reason it is ordained that She should be worshipped first in the image of unrevealed consciousness, in which are reflected infinite Gunas, instead of in a Jīva, who is but a part of Her eternal revealed consciousness. When at length life is installed[6] in the image, and Brahma-consciousness[7] is infused into it by Mantraśakti,[8] a Śakti, which is itself consciousness,[9] appears in the image, earthen though it be, the like of which is never seen in the body of a Jīva, however much and with whatever devotion he may worship[10] Hence, although She is omnipresent, it is easiest to worship Her in an image. Bhagavān, the creator of all things, has therefore said: "Although milk is produced in all parts of a cow's body, it is obtained only from the teats of her udder Similarly, although Devatā is all-pervading, Her true existence[11] is realized only in an image." Should anyone attempt to draw milk from the nose, tail, or any other part of a cow's body, on the ground that milk is produced in all parts of her body, he is certain to get for his pains only phlegm, dung, and other such things. Similarly, if anyone worships Her as a Jīva in a human body because She resides there as in all other things, he will discover the Jīva and

---

[1] Nirguna.

[2] Saguna.

[3] Attributeless

[4] The world of attributes.

[5] In Her all opposites meet Therefore what appear to be Her Gunas are not really Gunas of Her who is above all Gunas What is Nirguna cannot exist in the Samsāra

[6] At the Prānapratisthā rite

[7] Brahmacaitanya

[8] Power of Mantra or Śakti as Mantra.

[9] Chinmaya.

[10] A conscious man is ever imperfect. So that he is not a fitting object for the reflection of all Her Gunas in him, but the image being unconscious, it offers through Mantraśakti the best place for the reflection of Her Gunas

[11] Svarūpa Sattā.

not the Brahman.[1] If, again, Brahman is worshipped in his partial aspect as Jīva, all his Śaktis are not revealed in such Jīva[2] body. If, again, for this reason, the limiting condition of Jīva-hood be put aside and pure consciousness only is sought to be worshipped, what necessity is there for a Jīva's body? If Upādhis are omitted, the whole Universe is filled with Her presence We thus come again to Her Nirguṇa aspect. When this matter[3] of the Nirguna aspect is realized, there is no longer any necessity for worship. In order, therefore, to realize in the Saguṇa state the presence of Brahman, who is eternally above Guṇas, and yet whose substance is eternally Guṇas, in order to feel the true presence of that Śakti, not by imagination, analogy, or example, but truly and directly by the force of Her command and by means of Mantra, there is no other means in the matter of worship than to worship the forms, full of play,[4] assumed by Her of Her own will. This is the cause of the incomparable greatness of images This is why an image is a pillar of support to Her worship This is why an image-worshipper is entitled to Brahma-Kaivalya[5] itself

A Yantra also is like an image, the permanent seat of Her Brahma-play But the subject of Yantra[6] is one which should be learnt from a Guru only. We are unable to reveal its solemn· secret depths to the public. At most, we can say that a Yantra is merely a true manifestation of Her Mantra form. None but Sādhakas of a very high order of competency can understand the subject of Yantras A Guru will test his Śisya's condition before disclosing it to him. For this reason the Deva of Devas has, in the Kulārṇava Tantra, ordained:

---

[1] Literally, the Jīva-Tattva, and not the Brahma-Tattva In the ordinary case of image-worship the image of unrevealed consciousness is selected, as it affords a perfect mirror for the reflection of the internal conscious image It is otherwise in the case of the partial revelation of consciousness in a Jīva. If the conscious Jīva as such is worshipped as Brahman, there is obviously merely the worship of Jīva by Jīva

[2] Or title, Upādhi

[3] Tattva The author here deals with three cases· (1) If a Jīva is worshipped as such, then nothing is thereby got (2) If the Jīva be not so worshipped, but as a partial manifestation of the Brahman, then there is only a partial vision of Divine Śakti (3) If all Upādhi is put aside and pure consciousness is worshipped, then we have done with body altogether

[4] Līlā

[5] Supreme liberation

[6] Yantratattva.

"Hence, the principal part of worship is adoration of the Parameśvarī by preparing Her image or drawing Her Yantra But, O my beloved! the worship should be performed according to the injunctions, after having learnt them all from the Guru."

Now, such as consider themselves famous, wise, and of great experience, on the ground that they have seen the map and read the geography of India, and who inwardly entertain the vanity of being accomplished Sādhakas, full of spiritual knowledge, on the ground of their having read the Yogavāśistha, Rāmāyaṇa, the Patañjala Sūtras, and the Pañcadaśī,[1] will perhaps, after all I have said, even now reply with their belief in set phrases, "What is invocation[2] or dismissal[3] of that which is all-pervading?" There is no need to give a reply to all that such people object. This much only we say. If the notion that "He is omnipresent" had really a place in your heart, instead of being only a word in your mouth, would you in that case have spoken of such relativities as "you and I, that man and this man, he and who," and come forward to answer my words? Need I say O Brother! that the idea that "He is omnipresent" is contained in your books and not in your head? You have not and cannot have the capacity to understand the cause of the classification into Jñānayoga, Bhaktiyoga, and Karmayoga, or of the distinctions which exist between them. This is why the very name of invocation and dismissal[4] throws you at first into a stupor,[5] and then makes you burst out into a loud cry ten times every half an hour[6] Had you but the sense to understand that invocation and dismissal of the Devatā are nothing but the taking of the Devatā in the heart out of the heart and replacing the Devatā of the heart in the heart at the close of external worship; had even the germ of the notion that Siddhi in Sādhana is but the name given to the appearance of super-worldly divine Śakti

[1] Books dealing with the Vedānta and Yoga

[2] Āvāhana (see next note).

[3] Visarjana Both refer to invocation and dismissal of the Devatā, which is nothing but the rising into existence and the withdrawal of the Devatā-consciousness in the mind of the Sādhaka

[4] That is, of the Devatā

[5] Literally "into sleep" (Svapna)

[6] Daṇḍa—22 daṇḍas=1 hour

existed in the impressions you acquired in previous births, you could never have asked such a question, "How can there be invocation or dismissal of Her?" We doubt whether the sense of understanding existed in the seed from which all this senseless affair has sprung, and therefore much less are we likely to find it in the flower and fruit.[1] This is no exaggeration on our part What has blossomed in the flower has come out in the fruit. Judge yourself from this, the power of the seed[2]

Rājā Rām Mohan Rāy says: "O mind! what is this delusion of yours? Whom do you invoke or dismiss? You say 'come here' to the omnipresent Being who is everywhere! Who are you and whom do you invoke? What wonderful thing is this? You offer a seat to Him who holds the infinite Universe in Himself, and tell Him, 'Seat yourself here' How absurd this is! And you utter hymns in praise of Him who is the master of this Universe, after having offered Him all kinds of food How incongruous this seems to me!"

We need not ourselves give a reply to this. The reply which has been given by high-souled Digambara Bhaṭṭācārya, whose heart was in Sādhana, is sufficient. He says "In delusion[3] is my peace What harm does invocation or dismissal do to anybody? Air fills every place, but still when the weather becomes oppressively hot, we say· 'Come, air! Come, O life-giver!' The Mother of the Universe pervades the Universe, but when I am overwhelmed with sorrow, I say· 'Come, O Brahmamayī, save me! In fact, meditation, knowledge, water, fruit, and all else belong to Her whom I worship with living and inanimate things,[4] What harm does invocation or dismissal do to anybody?"

The delusion is not a thing to be shaken off; and if it can be, words or songs are not the means of effecting this Why, then,

[1] The meaning is that even Rājā Rām Mohan Rāy, who inaugurated the new school of "reformed" Hinduism, had not a clear idea of invocation and so forth . It is not, therefore, at all likely that his followers should have any better notions

[2] Possibly, the flower is Rājā Rām Mohan Rāy's writings, the fruit is his followers, and the seed is himself

[3] Bhrānti, or error

[4] That is, with various articles of worship, such as animals (in sacrifice), water, light, etc

suffer from all this mental disquietude by crying, "Delusion! delusion!" with tears in your eyes? The sleep is not to be broken. What, then, is the use of brooding over sorrow and distress and seeing the horror of bad dreams? It is, on the contrary, a sign of intelligence to think of longed-for happiness instead of sorrow, and to enjoy dreams of that happiness during sleep.[1] This is why Digambara was blessed with Sādhana—was indifferent to this life, scorched by the fire of Samsāra, and said: "In delusion is my peace. What harm does invocation or dismissal do to anybody?" It does no harm to you, or to me, or to Him, who is invoked Whom, then, does it harm? You are not harmed, because it is I who invoke I am not harmed because I find peace in such invocation, nor is She whom I invoke harmed in any way In Her eyes it is not I who am invoking, but She who is invoking Herself by becoming I You and I think that you and I are invoking, but such invocation is, in fact, unreal. You may, however, ask, Why does She make this unreal invocation? We reply that you had better ask Her, instead of a mere Jīva, for a reply to this question: "Why, being Herself Brahman, She has become Jīva? Why, being existence, consciousness, and bliss, has She become entangled in the world of contraries and sorrows?" Full of the bliss of play[2] is She and play[3] is Her play[3] of bliss If, in this drama of Samsāra-play, She intoxicates Herself, with Her own bliss by appearing as Jīva and invoking Herself, or She Herself enjoys Her own peace by seeing dreams in Her own delusion, what harm does it do Her? And if, being a Jīva, I, considered as a Samsārī,[4] invoke Her, that invocation also is in accordance with Her command What question of harm to Her can then arise over this? Hence, though he knew that this Samsāra was full of delusion, and had awakened from the horrible dream of the sleep of delusion, the cause of which he fully understood, the wild and deluded Sādhaka and unerring Tāntrika, Digambara, sinking in the sea of peace, has said: "In delusion

[1] Get as much happiness as you can even in delusion
[2] Līlā [3] Nātaka, which means drama, etc
[4] Inhabitant of the Samsāra—that is, from the the point of view of Jīva, and Samsāra

is my peace" "You say, come here to the Omnipresent Being, who is everywhere. Who are you and whom do you invoke? What wonderful thing is this?[1] There is no 'here or there' for Him who is Omnipresent; how, then, can it be said to Him, Come here?'"

Had Rāy[2] looked into the matter a little more deeply, he would not most probably have said this; for it is universally admitted that there is no here or there for the Omnipresent Brahman. Whose, then, is this "here" in the phrase "Come here?" It is the Sādhaka who says it, and it is his own. Although there is no here or there for the Brahman, there is here or there for the Sādhaka. He says: "Come to this place of mine" Had I said," Come to this place of Yours," I might some day be called to account for it. But the Sādhaka's "here," which is spoken of in the Śāstra, has through deficiency of intelligence in the interpreter, become Brahman's "here", and, unfortunately, like one blind man resting on the shoulders of another blind man, you and I also have understood that this "here" is in reality Brahmans' "here". If after this, it is objected that there is no "here or there" for Brahman, how, on being asked to come here, can He actually come? Should anyone make this objection, we would ask him to go a little further. If there is no "here or there" for Brahman, there is also no coming or going for Him. Why, then, object to his "coming here" instead of once objecting to the fundamental matter, the "coming" itself? For whom there is no coming and no going, there is also no eating, no dressing, no taking, no giving, and, in short, nothing which can be negatived, and not even worship by you or me—nothing, nothing, nothing! Everything is thus cleared away and dismissed This is what is called being too intelligent! Here Rāy ought to have understood that what he was saying belonged to a different province[3] altogether Its proper place is in the sphere of pure knowledge[4] It has no place in the sphere of Upāsana,[5] which

[1] See *ante*.

[2] Rājā Rām Mohan Rāy

[3] Adhikāra That is, it was true as regards the Brahman aspect of things but false when applied to the Jīva aspect and his worship, which is necessarily dualistic.

[4] Jñānakānda

[5] Worship

is Karma, with Jñāna, accomplished by Bhakti.[1] To seek to ridicule a matter which belongs to one province[2] by taking it into another is unjustifiable. This is what is called "absence of common sense".

Rāy again says: "Who are you? and whom do you invoke? What wonderful thing is this?" The cause of his wonder is: "Who are you? Whom do you invoke?" This "Who are you? Whom do you invoke?" can be explained in three ways. First, "Who are you? Whom do you invoke?" may mean, you are He, for a Jīva is a part of Brahman. This assumes a perfect knowledge of Brahman, and is consequently a repetition of the same blunder above mentioned, and, as we have already replied to this phase of the question, we have nothing to say about it here. The second way of interpretation is, "Who are you? And whom do you invoke?" That is to say, when She resides in your own heart, whom again do you invoke? We say, wonderful indeed must have been Rāy's knowledge of outer worship if he thought that for the purpose of that worship we invoke a Devatā other than the Devatā residing in our heart! He ought not to have ridiculed or even discussed a matter which he did not understand. "He who worships an outer Devatā, abandoning the Devatā resident in his heart, is like one who runs after a heap of ashes, having thrown away the gem which he holds in his hand." (For, unless the spirit[3] of the Devatā residing in the heart is communicated to the outer image, the worship becomes a worship of the image only, and not of the Devatā.)[4] If Rāy understood that the worship which was based on these words of the Śāstra was a worship of an outer Devatā, to the exclusion of the Devatā resident in the heart, then, also, he was greatly mistaken. Finally, the third way of interpretation is, "What are you? Whom do you invoke?" That is to say, "You are a Jīva smaller than the smallest, while She is greater than the greatest, boundless and eternal. How, then is it possible for you to bring Her to you?" We reply, you and I have no reason to be anxious about this, for we do not

[1] Action done with knowledge and accompanied by devotion.
[2] Adhikāra
[3] Tejas. Force and energy, vitality. [4] Author's parenthesis.

worship Her according to a method devised by ourselves. The Śāstra is Her command, and we conduct ourselves according to it. She has Herself considered the question how we may bring Her to ourselves, and it is because She has done so that She has assumed forms and manifested Herself as Mantraśakti,[1] and Herself made provision for Her worship accordingly. Moved by pity for Jīvas, She has (infinite though She is) assumed finite forms somtimes immense and sometimes small, because there can be no worship of the infinite and the eternal According to the third way of interpretation also, the passage, "Who are you? And whom do you invoke? What wonderful thing is this? seems to us to be truly strange Now, another thing may be said here. It is this: We admit that, although there is no "here or there" for Brahman, there is "here and there" for the Sādhaka; but when it is certain that Brahman is already at the place where you would invoke Him, why uselessly make the invocation at all? It is with the view to this objection that the Sādhaka, with spiritual perception, has, by an analogy, explained this matter of the invocation and appearance of the Devatā. "Air fills every place, but still when the weather becomes oppressively hot, we say: 'Come, air! Come O life-giver!' " In the material Universe the air is admittedly all-pervading, but when the terrible heat of summer almost kills us, who is it who does not piteously and from his heart say: "Come, air, come to us"? Why do people say this? Whence will air come? Air is everywhere. Had the movement of air been in fact stopped, would Jīvas have existed anywhere? A Jīva lives because there is air both within and without him, and because he breathes it into and out of himself. Why, then, invoke air, saying: "Come air, come"? When we look at the matter from the point of view of ourselves and not of the air, there is a sufficient reason for such invocation. The oppressive heat of fiery summer is scorching my mind and body; I feel then an acute necessity to invoke air At such a moment, despite the universal presence of air to me it seems to be in fact absent. It is not for respiration that I invoke air. I invoke the air to save

[1] Power as Mantra.

me from the unbearable tortures of heat I suffer inwardly and outwardly—a work which cannot be accomplished by subtle air which has not taken on distinctive form. For this purpose we want the Wind-King, who moves on the breast of the Malaya Hill, robs the fragrance of sandal forests, soothes the burning of the Universe, and suppresses the rigours of summer. This is why, in spite of the universal presence of subtle air, I then ignore it and invoke the gross air, saying, "Come, air! Come, O life-giver!" And it is not merely a matter of words only; for, as a matter of fact, so long as this body of mine is not soothed by cool and refreshing waves of wind blowing strongly and with its sweet life-inspiring touches, I may search this entire vast Universe without finding anywhere the relief I seek. Similarly, although there is no reason, so far as She is concerned, for my invoking Her, there is ample reason, so far as I am concerned, for my doing so. I am a Jīva scorched by the fire of the three forms of sorrows.[1] My mind and life are constantly on the rack of the terrible troubles of the Samsāra. Suffering miserably under the influence of the poisonous exhalations of the world, I cry day and night, "Save!" At such a time the fact of Her being everywhere does not remove my burning pains And hence, in spite of Her residing in all things as formless substance, to me Her presence seems Her absence; and, in spite of my knowing that Her substance is consciousness itself, Her presence with me does not satisfy me. I want Her whose presence will remove all my troubles. I am completely surrounded by the fearful huge fire of Samsāra, and have no way for escape Scorched on all sides by the burning heat of this circle of fire, I, in despair, throw up my arms, and with heart-rending and deeply plaintive voice cry: "O Mother of the world! where art Thou? I die—I die! O merciful Mother, save me! Come, O Mother! Come, O Mother! Come, O Mother, Mother of mine!" Instantly, while these words are yet in my mouth, the Mother, the charmer of the heart of Bhairava,[2] grieved on learning of Her son's sorrow, forsakes Her golden throne on Mount Kailāsa,[3] and, without even staying to arrange Her dress, hastens

[1] Caused by the self, the material, and the spirit world

[2] Śiva.

[3] The abode of Śiva.

to and stands before me, extending Her ten fear-dispelling arms in all ten directions,[1] and crying: "Fear not! fear not!" Then only will my sins, my diseases, my griefs, my troubles, and my pains be for ever at an end. My distress will not be relieved without the aid of this merciful and gross manifestation, even though I should possess the knowledge of Her subtle existence as the all-pervading Devī. Digambara has, therefore, said: "The Mother of the Universe pervades the Universe, but still, when I am overwhelmed with sorrow, I say: 'Come, O Brahmamayī, save me!' " That the Mother of the world pervades the Universe is known to me as well as it is known to you; but knowledge alone without realization will not end our troubles Hence, when we are overwhelmed with sorrow, we say: "Come, O Brahmamayī!" True it is that we invoke Her by saying, "Come", but we invoke[2] the aspect of Her which governs all things, and not that in which She pervades all things.[3]

Rāy says: "You utter hymns in praise of Him who is the master of this Universe, after having offered Him all kinds of food. How incongruous this seems to me!" One is pleased if one gets a thing which one does not possess; but it seems highly incongruous to utter hymns in praise of Him whose infinite wealth consists of this entire Universe, after offering Him all kinds of food. The offerings belong to His Universe, and not to you. Who are you, then to offer Him that which already belongs to Him? Before making a gift of a thing you must establish your right of ownership to it If you proceed to establish your right of ownership to things which belong to Him, you will be in a manner liable to punishment on a charge of theft; so what you gain by your offering is the punishment for theft. It is in reply to this that Digambara has said: "In fact, meditation, knowledge, water, fruit, and all things belong to Her whom I worship with living and inanimate things." If one becomes liable to punishment of asserting one's own right to things belonging to Her, then we cannot avoid punishment;

[1] N, N E, E, S E, S., S.W., W, N W., Above, and Below
[2] Vibhūti
[3] She is not invoked in Her omnipresent aspect, but in Her form as the Mistress of the Universe.

for we ought to have remembered it when we speak of "my wife, my son, my property, my family," and so forth, instead of only calling it to mind at the time of making offerings in worship.[1] What have you to call "your" in wife, son, house, and family? If, for the purpose of your own gratification, you can safely enjoy these things as your own, why should you object to my offering Her Her own things as though they were mine for Her gratification The punishment for theft will be the same for you as for me; not only so, but my punishment for having made offerings to Her first and then partaken of it as Prasāda[2] will most probably be of a different nature from that which you will receive for having enjoyed yourself.[3] Digambara has therefore said that, be it meditation, or knowledge, or water, or fruit, everything belongs to Her, whom we worship with living and inanimate things. Your body, senses, mind, meditation, knowledge, and all, are Hers. If She cannot be worshipped with offerings belonging to Her, how can one pray to Her at all by meditation with a mind belonging to Her, or sing songs in Her name with a voice which is Her possession? You call me a thief if I offer Her things which are Hers, but She whose things they are has said: "If a man enjoys the things given by Devas, such as gold, beasts, grains, and so forth, without first offering them to the Devas, he is a thief." Now say, brother, is it I who am a thief for having made my offerings, or you, who are a thief for not having done so? It is true that this Universe is Hers, but have you and I realized it? Would anything have then remained as "mine"? Many people are very quick to understand, as a matter of mere knowledge, that the Universe is "Hers," but they find it extremely difficult to put this knowledge into practice On that day on which I shall really understand that everything is "Hers" there will be an end of the

[1] A theme the author has in other places rightly enlarged upon We hug dualism for our own purposes, it is only when we come to the question of worship that we conveniently seek to ignore it, and posit a philosophic monism which, though lying in our mouths, is at variance with all we do

[2] Dedicated food

[3] That is, it being conceded that all things belong to Her, the offence is less if we first offer what is Her own, and then partake of that which we have acknowledged to be Her own, than if without such tribute and worship we take for our own sensual enjoyment what is not our own.

phrase "my" and of worship as well; but so long as I am incapable of doing that, with what face do you ridicule Her worship on the ground that it is "by me"? Hence I say, immersed in delusion as you are, it is a great blunder on your part to call this delusion "delusion." Undeluded Digambara has therefore said: "In delusion is my peace. What harm does invocation or dismissal do to anybody?" High-souled Dāśarathi Rāy[1] also, the musical Sādhaka, has preached the same doctrine. In his Agamani[2] he writes:

"The auspicious journey[3] gave Mountain[4] auspicious fruit. On an auspicious day in an auspicious moment came the Lady of Śaṅkara.[5]
In haste did Mountain[6] perform auspicious rites of invocation.[7]
On the auspicious seventh moon everything was ready for the auspicious worship.
The Tantradhāraka[8] went reciting Mantras from the book in his hand.
Mountain began to worship Brahmamayī, knowing Her to be Brahman.
He sat[9] on his seat with a pure mind
In various places near Caṇḍī[10] the sacred book of Candī began to be recited.
In the midst of this he fixed his meditation on Caṇḍī, his daughter.
And putting a flower on his head,[11] he worshipped Her with mental offering.
Restless grew Mountain's mind as he saw Her.

---

[1] The celebrated Bengali poet, born 1804, died 1857
[2] The coming of Durgā
[3] That is, the coming of Durgā to the earth
[4] Himālaya, Durgā's father
[5] Śiva
[6] Devī's father, to whose house Devī every year went.
[7] Maṅgalācaraṇa
[8] One of the priests whose duty it is to prompt the other priests with Mantras from sacred books
[9] Literally, "He sat with care"—that is, he followed out the injunctions relating to the place of sitting, the mode of posture, etc
[10] The Devī, a title of Durgā, Śakti of Śiva, as the powerful victrix of the demoniac hosts.
[11] Before worship a flower is put on the head, often inserted in the Śikha (crown-lock)

He saw that the infinite Universe was all His Umā's.
Everything was contained in the Daughter's womb.
The Daughter was no daughter.
The world was filled with the Daughter's daughters and sons. Millions of Brahmās, Viṣṇus, and of Śūlapāṇis[1] lived under the protection of Her feet. The Queen of Śiva was Mistress over all.
Giving up meditating, Mountain said, a hundred streams flowing from his eyes:
'What have I, O Caṇḍī! with which to worship Thy feet? I am not in truth the monarch of this dominion.
O Brahmamayī! whose articles, then, shall I give to whom?
Under the influence of delusions people say, "My, my!"
And who is it who lives in the household Āśrama[2] who is not deluded?
O Mahāmāyā! what a Māyā (delusion) it is that thou hast cast upon me!
I pray Thee accept my offerings.' "

SONG

"O Umā![3] what riches have I that I can give Thee? Shutting my eyes, I see that all things in the Universe are Thine.
What gems and garments shall I give Thee when the sea, which is the mine of gems, is Thy servant, and in golden Kāśī thou dost live?
O Īśvarī Annapūrṇé,[4] who can say that Hara[5] is a beggar, when Kubera[6] is the store-keeper in His house? The three worlds are beggars at the door of Thy three-eyed beggar."[5]
Highly pleased, the Devī, with good cheer, said to Her father:

---

[1] A name of Śiva as holder of the trident.
[2] Stage of life of which there are four—viz., student (brahmācārī), household (gṛhasta) here spoken of, forest recluse (vānaprastha), and wandering beggar (bhikṣu). According to the Mahānirvāna Tantra there are only two Āśramas in the Kaliyuga—viz., the second and fourth.
[3] Spouse of Śiva so called, according to Kālīdāsa's Kumārasambhavam, because "By the words 'U, Mā' ('oh, not') She was thus forbidden by Her mother to practise austerity. Thereafter the pure Umā obtained Her name."
[4] The Devī as Lady Bountiful—giver of food.
[5] Śiva.
[6] God of Riches.

"Finish the worship which you have resolved on[1]
True the infinite Universe is all Mine.
The wealth I have given You is Your own[2]
By Caṇḍī's[3] grace Mountain worshipped the feet of Caṇḍī
The seventh moon day ended, and night approached."

Ah! how charming! This is truly the Devī's divine message in the heart of the devotee! "Finish the worship which you have resolved on Your mental worship is done on your understanding that all things in the Universe are Mine. Now finish the outer worship which you have resolved on in the notion that it is yours." Lest you should say, "What I shall offer you in outer worship is also Thine," the Mother, who dwells in all hearts, has said by way of reply: "True, the infinite Universe is all mine, but the wealth I have given you is your own."[4] From whose mouth, but that of the Mother, can I expect such a simple reply in such sweet, simple words? "Although the Infinite Universe is all Mine, the wealth I have given you—that is to say, the wealth in regard to which I have given you the sense of 'mineness'—is your own; for this sense of 'mineness,' which you have also, is My gift. Although the title to the substance of the thing is Mine, the title to its enjoyment is yours To-day you offer this title of yours to Me, and in doing so you will finish your worship. Give Me, O father! the burden that is Mine, and be free from care yourself Let Me to-day free you from all burdens by taking them on Myself." O Mountain King! this is the way in which is accomplished the worship of those who see with their eyes that all is Hers instead of merely babbling of it with their tongue. Blessed are you as a worshipper in this Samsāra! You are the best of those who have worshipped the Mother! You have said: "Under the influence of delusion people say, 'My, my!' And who is it who lives in the

[1] Samkalpa (see *Introduction to Tantra Śāstra*).

[2] That is to say, as explained later, the wealth in respect of which the Devī has given the Sādhaka the illusory notion that it is his own

[3] The Devī (see *ante*)

[4] Though not really so the Sādhaka's wealth appears to be his own, as it is the Devī Herself who is the cause of the delusion that it belongs to him So long as the Sādhaka is under delusion the wealth is really his What is the use of talking about it as "Her wealth" unless this is realized by dispelling the illusion ?

household Āśrama[1] who is not deluded?" But we do not know if there was ever in this world an undeluded follower of the household Āśrama like you[2] Millions of great Yogīs have been unable to master, by means of their undeluded inner worship, what you have achieved in the household Āśrama, through deluded outer worship[3]

Everyone in this world performs outer worship, but has the Treasure of the heart ever issued to console anyone as She has done for you? Full of Spirit,[4] full of Brahman, and full of bliss, is my Mother. Although She is the presiding Devatā in the heart, She has come to receive your outer worship. To whose house does She thus come of Her own accord and with loving regard to grant success to the Sādhana of the Sadhaka, after having passed an anxious year[5] in Her Jewelled residence in Kailāsa, the seat of peace? Who is so fortunate in this Universe as to be able to place before himself the Devatā, full of Spirit, and of Brahman, residing in the heart, as a Devatā in visible form[6] at the very beginning of worship? Who is so fortunate that She who is the treasure sought in Sādhana seeks from him outer worship of Her own accord? Not only have you[7] the glorious title of "Gaurī's Guru,"[8] but you are the Guru of the whole world by reason of your having initiated it in the worship of Gaurī It is on being initiated in the great Mantra of Gaurī's worship received from you that this Samsāra, consisting of moving and unmoving things, has to-day become entitled to the Durgā Pūjā festival. For this reason Durgā, the treasure acquired by you, through austere Sādhana is your Daughter, despite that She is the Mother of the Universe Who has the power to worthily express the blessedness of the Mother? But O Mountain King, the prince of devotees! O Siddha King, the beloved father of Siddheśvarī![9] Blessed,

[1] *Vide ante* [2] Himālaya, the Devī's father

[3] "Deluded" is not here used in a condemnatory sense, but in the sense that it is dualistic, and like all which is such in a sense delusive [4] Jyotih

[5] In anxiety for her parents [6] Mūrtimayī [7] Himālaya, the Devī's father

[8] Gauri, is the Devī The Devī Purāna says "She who was burned by the fire of Yoga was again born of Himālaya As She has the colour of the conch, jasmine, and moon, She is called Gaurī " She is of a golden colour

[9] The Devī, as mistress of all Siddhi (success) Her father is Siddha, as the possessor of it

blessed, blessed are you to-day! and blessed are we, the inhabitants of the world, in that we have you for our maternal grandfather. Hence we say: "O Lord[1] we pray Thee to make the fountain of the love of your Daughter, the charmer of Śiva, to play for once in the desert of the hearts of those who are unblessed in the world through failure to understand this blessedness of Yours. Let high waves of the sweet cry of 'Mother' cool their burning, stony hearts, and may infinite streams of bliss flow to-day through the earth by the grace of its supporter."[1]

It is with reference to the above-mentioned notions of delusion that Rāy[2] has said in another song:

"Whose are you? Who is yours? Whom do you call your own? It is a dream which you have seen in the sleep of great delusion.[3]

Just as a man mistakes a rope for a snake, so this world, which is a compound of the five elements, is false. The immaculate[4] One alone being true.

At night all sorts of birds live happily on the same tree. When, however, morning comes, they all fly away to different places

Know that advisers, friends, relations, and all will similarly pass away in time, and there will be none to prevent them doing so.

When cruel death will grasp you, where will your flowers be, your sandal paste, jewelled ornaments, the men and women you love, your wealth, youth, honour, and your pride?"

Rāy has seen the horrors of delusion in the fearful dream of Māyā[5] sleep in the earthly Samsāra What he has said is doubtless true, approved of all Śāstras, and admitted by everyone; but even this Samsāra, full of delusion as it is, appears to be the seat of unending peace when one hears what high-souled Digambara has said on experiencing the most peaceful dream of that Māyā-sleep, which is full of the Mother. Digambara's reply is:

"The Mother is mine, I am the Mother's, and I call Her my own. I see in my dream the Mother who is Mahāmāyā.[6]

---

[1] The Mountain [2] Rājā Rām Mohan Rāy [3] Mahāmāyā
[4] Nirañjana. [5] The sleep of delusion of worldly life
[6] As both the Yielder and the Victrix of Māyā

When through mistake you think you see a snake in what is only a rope, do you then say that both the snake and the rope are false?

After living happily together at night, birds fly away in different directions. But they return again as I do.

The coming and going in this Samsāra gives news of its permanency and of its truth The thought of the Feet of Her who is made of consciousness is the bondage of Samsāra."[1]

What incomparable strength floods in the unswerving heart of the devotee who has held the great Śakti in it! Immediately he is asked under the infallible authority[2] of the Vedānta Philosophy, "Whose are you? Who is yours?" the world-conquering devotee replies boldly and proudly, "I am the Mother's, and the Mother is mine" Whom do you call your own?" "I call Her my own." It is no dream which you have seen in the sleep of great delusion I see in my dream the Mother who is Mahāmāyā. The dream of Māyā frightens you out of your wits I see in my dream the Mother who is Mahāmāyā Herself, the Queen over that Māyā. How can Māyā make him afraid to whom Mother Mahāmāyā reveals Herself?

"The world which is a compound of five elements is false, the Immaculate One[3] (alone) being true." This is true as much for me as for you. But you say that whatever is seen in this Samsāra, made of Māyā, be it in the earthly Samsāra or in the Samsāra[4] of Sādhana, is a dream (just as through mistake a man sees a snake in a rope)[5] From this it follows that you are a non-dualist, and have no faith in anything which is dualistic. It is therefore certain that you have no faith in Sādhana, because it deals with the worshipper and the worshipped. Since you have no faith in Sādhana, and neither know what it is nor practise it, you will not be able to understand this Māyā-sleep and dream even if they be

[1] Life itself is a Sādhana, and every Jīva is willingly or unwillingly a Sādhaka Before he can attain liberation he must accomplish that worship for which he is in the world, and until it is accomplished he is bound thereto

[2] Literally, "with the force of the infallible weapon"

[3] Nirañjana

[4] Here the author plays on the word The sense is the sphere of Sādhana

[5] Author's parenthesis

explained to you. It is, therefore, useless to discuss them with you. Or perhaps what you have said is not intended for the Samsāra of Sādhana, in which case also there is nothing to say. Now, "Just as through mistake a man sees a snake in a rope, so the world which is a compound of five elements is false" This also is true What however, we must here understand is the answer to the question, "When does it become false? For whom does it become false? And who may and may not say that it is false?"

Digambara therefore says: I admit that the seeing of a snake in a rope is caused by mistake and is consequently false; but "when through mistake you see a snake in a rope, do you then say that both the snake and the rope are false?" When a man is frightened by the sight of a tiger in a dream, does he then think that the tiger is false? If so, would anybody have ever been frightened by the sight of a tiger in a dream? True, it is that the tiger of a dream is eventually seen to be false, but that is after the dream passes off. Similarly, by mistake one sees a snake in a rope It is true that the snake is false. But this knowledge of falsity is gained when the mistake is discovered How, then, can you realize that the Samsāra is false during such time as you see the Samsāra dream in the sleep of Māyā? It is precisely because Jīvas do not realize this that the teachings of the Māyā doctrine are unheeded by Jīvas in the Samsāra

Another thing: if there is Māyā, whose Māyā is it? If even whilst living in the midst of Māyā I gain Her from whom Māyā comes, then notwithstanding that Māyā is full of falsehood, the working of Māyā becomes full of truth for me.[1] As even in dreams people take real medicines, or laugh real laughs in the ecstasy of unreal joy, or really weep on seeing the horrors of unreal danger, or are really engaged in discussion on reaching unreal places of debate; so if in the dream of Samsāra in the Māyā-sleep I can reach the domain of Sādhana and truly obtain the Mother

[1] That is, by true worship the Sādhaka gains the Mother Herself If he succeeds in this, then, in spite of his being in the midst of Māyā, he has attained, the highest aim of being which is full of truth. Māyā cannot harm the Sādhaka for the latter possesses the very Devatā from whom Māyā comes and who is its Mistress

whose substance is truth, then what better dream of happiness or better dream of peace can I have than this Māyā? As people's dreams pass off the moment they receive medicine therein,[1] so if my dream of Māyā also passes off in consequence of my receiving the great remedy for the disease of existence, then I shall be blessed If my practice of Sādhana on the dualistic understanding that She is the Mother and I am the son, She is the Master and I am the servant, secures for me Her grace, then of a surety I shall be able to float joyously on the bosom of the sea of monism, swimming in the waves of dualism.[2] As undecaying, immortal, and indestructible consciousness I shall flow on the current of devotion, instead of sinking in the unfathomable depth of liberation, and thus swimming through the sea of liberation I shall at length land on that shore which is the Feet of the Devī with dishevelled hair. Then waking, I shall see that my dream has really brought me to the shore of Kulakundalinī,[3] and that in consequence of receiving the great remedy for the disease of existence the sleep of existence has in truth passed away Digambara has therefore said: It is well that you see a dream in sleep and do not awake again Had you really woken, then that awaking would have been happy and peaceful But what you call waking is only a play of wakefulness without awaking, and itself a bad dream Real waking brings happiness and peace, whilst wakefulness without waking drives them away, producing want of peace, and the lamentation, "Alas! I am lost." Did all birds when leaving the trees do so for good and all, then the trees would have become birdless in a single day. Similarly, had all Jīvas passed away for good and all, the Samsāra would have ended in a single age.[4] But just as birds fly away in the morning and return in the evening, so Jīvas pass away when they die and return when they are born again. Hence it follows that what you call transiency of the Samsāra is in a way nothing but its flowing

[1] As where a person with an ailment dreams that medicine is given to him by some Devatā, which dream wakes him up, as, for instance, at the Śiva at Tārakeśvara

[2] The motionless sea itself is monism, but the waves with which it is agitated are dualism

[3] The Devī presiding in the Mūlādhara

[4] Yuga

permanence. Moreover, the constant coming and going to this and the next world gives news of the permanence and truth of the Samsāra. The Samsāra therefore is permanently permanent in spite of its transiency;[1] and the thought of the feet of Her whose substance is consciousness is the only permanent chain which binds me to this Samsāra. I love the permanent Samsāra always and with all my heart, lest monistic experience should unite the Mother and the son into one.[2]

I cannot bear this Samsāra, for I am terribly afraid, lest falling under the charm of liberation I should loosen my hold of the Feet of the Mother with dishevelled hair. How can I when liberated rest satisfied unless I have the Mother, and can call upon Her ten times every half an hour: "Mother, O Mother! O Mother! Mother mine! O Umā! O Śyāmā! O Mother, Mother?"

This is why I say that even liberation is not more agreeable than being bound by the chain of the Mother's love. And Digambara has, therefore, said: "Thought of the Feet of Her whose substance is consciousness is the bondage of Samsāra."[3] As to the last few lines of Rāy's song, the naked (Digambara) Samsāra of Digambara[4] did not contain any of the things mentioned in them.[5] So he did not care to give any reply to them.

Rāy has, again, said:

"Alas by whom have you been deluded, O mind? How unfortunate it is that you believe imagination to be truth!
You cannot give life to that which is under your control and yet desire to attain Him who is the life of the world.
Sometimes you give the image ornaments and sometimes good food. At one time you establish it and at another destroy.
You make that dance before you,[6] which, nevertheless, you

---

[1] The world may be in flux, but the flux is a permanent thing.

[2] The position here taken is that of the Bhakta or devotee, whose devotion can only find play in a dualistic world which is shattered on the attainment of Brahmajñāna

[3] *Vide ante.*

[4] There is a play on the word Digambara The name also means "naked"

[5] Digambara has answered the other lines of Rām Mohan Rāy, but not those at p 325 about flowers, sandal paste, jewels, etc., which did not form part of his world, and about which therefore he did not trouble

[6] The Devī in some of Her forms appears as a dancer: one of the names of Kālī is Nrtya-Kālī, or the "dancing Kālī".

believe to be your Lord. Who has ever seen so much folly anywhere in this Samsāra?"

Digambara replies:

"She, the Charmer of the world, has deluded the world with Māyā The Mother has revealed Herself, making imagination true

On imagination is She established, in imagination I give Her life.

But this much I know, that truly do I offer myself to Her.

Sometimes I give Her ornaments and sometimes food. At one time I establish Her and at another destroy.

I see Her as Mother dancing on the breast of Father, and in fear I say: O Thou who art all, save all!"

The Sādhaka will here notice what a great difference there is between the two. Rāy asks, "Alas! by whom have you been deluded, O mind?"

Digambara replies: "Why mind alone? She, the Charmer of the world, has deluded the world with Māyā."

Do you think that you will escape being deluded by the Māyā of Her whose Māyā deludes the three worlds? Moreover, what you consider to be a folly in image-worship is also to be found in your worship of Samsāra.[1] If in spite of the worship of Samsāra being false you consider it to be true, why should you not consider the worship of images also to be true? While you yearn for the company of father, mother, wife, son, and so forth, despite the fact that your relationship with them is false, why should you not also consider Her company an event of singular good fortune for you?

Next, had it been my imagination which I believed to be the truth, then you might say that I was mistaken. But it is not so This imagination is Hers, who has created the universe out of Her imagination She has thus created wife and son, and we cannot forget them How can we, then, forget the form[2] which She has created (or imagined)[3] for Herself Hence, while you

[1] That is, pursuit of worldly objects

[2] Mūrti image

[3] There is all along a play on the word Kalpanā, which means both "imagination" and "creation" Moreover, the creation is Īśvara's imagination

say: "How unfortunate it is that you believe imagination to be the truth," we say: "Alas! what a pity that you consider truth to be imagination in relation to the domain of Sādhana only, and not in relation to the Samsāra also." This is a sign of great self-forgetfulness. You may, however, say: "Although the Samsāra is an imagination, an image does not appear to me to be as true as my parents." What matters it to anybody that it does not? What matters it to the sun that the owl does not see it? Moreover, had it been possible for us to see whenever one so wished, you might perhaps with some reason have said: "I do not see." But here, She whom I want to see must show Herself before I can see.[1] Hence I do not wish to affirm of anything that it is true.[2] But She, on Her side, gives reality to Her imagination (or creation) and presents Herself to view. What can you say to this? If it seems impossible to you that She who can give reality to such an imagination as is this vast and yet false universe can also (being Hereself truth personified) give reality to Her own promise, then I have nothing more to say, for wonderful indeed is your knowledge of truth! As Her image is an imagination, so also is Her presidency therein. As the giving of life to the image is an imagination, so life also is an imagination; as the Samsāra is an imagination, so you and I also are an imagination; and, last of all, Her imagination (or creation) also is an imagination. It is thus a pure futility to discuss the point So long as the imagination (or creation) of the forms which you and I possess is true, so also is Her form, even though imagined by Her, yet, true, true, true. On the same day on which your "you-ness" and my "I-ness" will disappear, Her "She-ness" also will disappear. For the moment you had better consider yourself an imagination than call Her such. Hence I make that dance before me, which I believe to be my Lord (it is not I who cause the dancing)[3] I see Her as Mother dancing (of her own accord) on the breast of

[1] He to whom She shows Herself can alone see.

[2] Everything is in a sense untrue, but until this is realized it is idle to select out one thing from an illusive Samsāra as true and reject another thing as false.

[3] Author's parenthesis; but She again it is who is the cause of that appearance of dancing to the Sādhaka.

Father, and so in fear I say. "O Thou who art all, save all!" When I do not forget the multiple form of Her[1] who is all, what great sin have I committed that I should forget this form which is Herself in reality? Her form will ever remain an imagination[2] to such men as do not know Her, but those who wish to see form and have faith in Her ever say: "The Mother has revealed Herself, making imagination true."

In another song Rāy says· "O mind! always do Sādhana of Him who, being without Gunas,[3] is the seat of Gunas, and is without imagination" Digambara (the Sādhaka), the chosen son of Digambara (Śiva), at once says in reply: "Why, then, madman, do you do Sādhana of Him, if He is without Gunas and without imagination?"[4]

We have not been able to find a subsequent verse in which another portion of Digambara's reply is contained. First of all Rāy says. "Always do Sādhana of Him" This Sādhana is not the Sādhana spoken of in the Śāstra It is Rāy's own Sādhana. For, in one of the following lines he says that Siddhi and such other things "are fancies of the mind, impossible of achievement" (And yet he tells us that we are always to do Sādhana of Him!)[5] Next he says: "Wonderfully is the universe made See the work and believe in its Author Know only that He exists, beyond thoughts" To this Digambara replies. "If you know only that He exists, why, then, do you sing songs? On whom do you meditate when closing your eyes, and whom do you think of?"[6] Here Digambara has proved that there is no correspondence between Rāy's words and his actions. In another song Rāy says. "What an error it is (of yours),[7] O mind! The eye does not see Him whom you wish to see The ether surrounds the Universe. How

---

[1] That is, the world

[2] That is, an unreality

[3] See *Introduction to Tantra Śāstra sub voce* "Guna"

[4] Without Kalpanā—the expression here means the same thing as Niskriya, or inaction

[5] Author's parenthesis This is absurd, for Śāstrik Sādhana is done to obtain Siddhi, and Siddhi is the result of due Sādhana

[6] How can we think anything of that of which we know nothing, except that it is something which exists

[7] This parenthesis belongs to the original song

is it that you consider Him to be like the ether who has made it so widespread?"

What pains you are at to display Him who makes the sun, moon, and other planets to move constantly! And we want to feed Him who is higher than the highest, who gives food to men, birds, and creatures of the waters!"

He who does not see the fruits of a work calls it a folly. This is why Rāy has said, "What an error it is!" But he who has reaped its fruits has, with a clear vision, said: "It is not an error, it is not an error Look there, look. There stands my Brahmamayī shedding light in darkness. Under Her feet lies Maheśa, prostrate and unable to move. Hundreds of thousands of human arms form Her waist-chain. From Her eyes issue the fire of suns and moons. Her mouth utters the words 'fear not, fear not'. She sends forth peals of loud laughter Fearful is She to look upon. The Heavens tremble. Victorious is She in battle. Free is the laugh She laughs with Her terrible mouth The earth trembles under Her swan-like gait.[1] Keeping time, gracefully She dances, tāthai, tāthai."[2]

In the course of his reply to another's words, Digambara has in this place given an account of his own work. Sādhana has here trampled on argument, and carried the Sādhaka to the visible temple of Siddheśvarī,[3] and what it shows him there makes him speak incessantly words which depict his own thought, leaving him no leisure to reply to those of others Just as, if a man meditates on some subject before he falls asleep an indistinct shadow of that subject falls on his dreams (even if the dream relates to a different matter), so the sky, the sun, and the moon, which had passed through Digambara's mind before he composed the song and was considering "Whether it is a mistake," appeared indistinctly along with the Virāta[4] form of the Mother of the World. Digambara was at that time lost in what he saw when he said, "Look there, look," or in what he saw before he said, "Look there, look."

[1] A waddling movement in women like that of a duck or swan is considered beautiful, for the swaying movements reveal the hips and their action

[2] An onomatopaeic word to denote the thud of dancing

[3] The Devī as Lord of all Siddhi

[4] The vast form

A Sādhaka will here observe what a difference there is between Sādhana and philosophical reasoning—a difference as great as that between Heaven and Hell Can the bubbles of philosophical and scientific reasoning attract the notice of him who has sunk into the play of the waves of the charming sweetness of the Charmer of the world? Ah, how sweet, how sweet? What an accomplishment in Sādhana! It is as if She who is life itself has thrown the gate of life open and plays before the eyes of the devotee, and the devoted Sādhaka, clapping his hands, fills himself with the sight and then shows it to the world, saying: "Look there, look at my Mother! Free is the laugh She is laughing with Her terrible mouth The earth trembles under Her swan-like gait, and keeping time She is gracefully dancing, tāthai, tāthai."[1] Blessed Sādhaka, blessed are you! blessed is the earth with your blessing!

Ādhyātmikism[2]

We give a hundredfold praise to the community which suffers from the mental malady which makes them say that the Deity can have no form for having themselves afforded us the means by which they can be found out. But there is another class of interpreters who suffer from a contagious fever, whose mere touch is fatal, and who yet can by no means be so easily found out These men have surpassed the two Ādhibhautik and Ādhidaivik kingdoms and entered into the Ādhyātmik realm[3] Hence, whatever may be their practice, they are in speech advocates of Ādhyātmikism. To them even the visible Samsāra formed of the five elements is almost Ādhyātmik, not to speak of invisible abodes of the Devatās, Dharma, the next world, and so forth

---

[1] *Vide ante*

[2] Ādhyātma and Ādhyātmika are adjectives meaning that which belongs or relates to the Ātmā or Self When used with Jñāna or Vidyā it means the inner doctrine such as that taught by the Upanisads Here the term is used in the sense of a mistaken over-subtlety, a false esotericism, a discovery of imaginary hidden meanings in plain statements, which it does not suit the "esoteric" interpreter to accept, and accordingly resort is had to allegory

[3] The author is here sarcastic, referring to the threefold divisions of the world, the Devas, and the self They give the go-by to the two former, but suffer the pains of self-imagination

According to them, Vedas, Tantras, Purānas, Itihāsas,[1] are allegorical; Brahmā, Visnu, and Maheśvara, are allegorical[2] persons; and so are Prakṛti and Purusa, the ten Avatāras;[3] the ten Mahāvidyās[4] and all Devas and Devīs are all allegorical beings; Nārada and other Ṛsis are allegorical persons; and so are Madhu, Kaitabha, Hiranyāksa, Hiranyakaśipu, Śumbha, Niśumbha, Mahisāsura, Rāvaṇa, Kumbhakarna, Kamsa, Śiśupāla, Jarāsandha,[5] and others; the five Pāṇḍavas,[6] Draupadī[7] Duryodhana,[8] and others are allegorical persons; and so, too, are Vidyādharas, Kinnaras, Apsarās, Cāranas, Siddhas, Gandharvas, Yaksas,[9] Rāksasas,[10] Bhūtas, Pretas,[11] Piśācas,[12] Daityas, and Dānavas[13]; the cities Kaśī, Kañchi, Avanti, Ayodhyā, Mathurā, Māyā, Virajā, Dvāraka, Hastinā, the sun, the moon, the planets, the stars, Svarga, Martya, Rasātala,[14] are all allegorical things. Even the ascending generations above father and grandfather and the descendants grandson and great-grandson are allegorical In short, whatever we actually see and touch is true, everying which is invisible is allegorical We are told that fools who are unable to grasp the weighty, solemn, and hidden principles of the Śāstra, perform the Śrāddha[15] of fourteen generations. But, as a matter of fact grandfather, great grandfather, and the like, have hidden Ādhyātmik or "scientific" meaning For instance, the word Vamśa means a cluster of bamboos. Father, grandfather, and so forth, are each a pūra (link) of that bamboo. This is why they are called Pūrvapurusas (forefathers).[16] The Āryan Śāstra enjoins that every year Śrāddha should be performed for them, and the Śāstra explains the word Śrāddha as whatever is given

---

[1] Historical works. [2] Rūpaka.
[3] The ten incarnations of Visnu, as Matsya, Varāha, etc
[4] The ten great appearances (mūrtī) of the Devī, as Kālī, Tārā, Sodaśī, Chinnamastā, Dhūmāvatī, Bagalā, Bhairavī, Kamalā, Bhuvaneśvarī, Mātangī See *ante*
[5] Various Asuras [6] Sons of Pāṇḍu [7] Their wife
[8] Head of the Kauravas, the cousins of the Pāndavas
[9] Devayonis of various classes [10] Demoniac spirits
[11] Ghosts, spirits before the performance of the obsequial rites
[12] Demoniac spirit
[13] Enemies of the Devas
[14] The upper, earthly, and nether worlds
[15] Obsequial rites (see *post*) [16] Author's parenthesis

to Pitrs out of Śraddha or respect is called Śrāddha We are, however, told that the injunction that Śrāddha should be performed every year for them means that every year a new cluster of bamboos should be planted round the house in a reverential spirit. Such men as have clusters of bamboos in their houses know this rule very well[1] This is the secret Ādhyātmik interpretation of the Śāstrik command, and this is why the Śāstra says that the Vamśas (lines of descendants) of those who annually perform Śrāddha for Pūrvapurusas never die out; that is to say, their houses never stand in want of bamboos, and so on. Similarly, we are to understand that all the rules and regulations contained in the Śāstra concerning worship and like matters are equally allegorical That people do not understand them to be so, but take them in a different light, is due simply to the lack of discoverers of their hidden meanings or Ādhyātmik interpreters.

O Sādhaka! such matters as worship of Devas and Devīs have also interpretations similar to the interpretations of Śrāddha you have heard above. These interpretations are nowadays so widely preached to the public that we refrain from relating them here. In fact, just as when Bhagavān Rāmacandra, whose life was in Jānakī,[2] had gone in pursuit of Mārīca, the horrible Rāksasa Rāvana appeared in the garb of a Brāhmana practising austerities at the door of the cottage of the Mahālaksmī[3] of the solar race on the pretext of begging alms, so these Dharmarāksasas,[4] seeing that the Ārya society is nowadays equally masterless, helpless, and desolate, have slowly come forth in the garb of beggars and stood at the door of Dharmapravrtti[5] By reason of the nature of the present age Bhagavān is at a great distance from us. Our only course of safety lies in keeping to the rules laid down by devoted seekers of the truth concerning Bhagavān Dharmapravrtti[6]

[1] This is, of course, all sarcasm.

[2] Sītā, daughter of Rājā Janaka, wife of Rāma

[3] Sītā, who was, as it were, the great Laksmī or tutelary goddess of the solar race to which her husband Rāma belonged

[4] Evil spirits, destroyers of true religion.

[5] Religious instinct, that inclination (pravrtti) in men which leads them to religion

[6] A simile is drawn between the circumstances of Sītā's abduction and the abduction of Dharmapravrtti by the Dharmarāksasas

needs, therefore, to be loudly warned to-day lest Jānakī cross the circle drawn by Lakṣmaṇa about her The present band of interpreters have undoubtedly the inner natures of Rāksasas however much they may outwardly appear as ascetics It is only until such time as they shall get the Dharmapravrtti[1] of the public completely in their power that they will continue to expound such sweet interpretations as: herdswomen means sensuous functions,[2] Śrī Kṛsna means Ātmā, cloth means shame,[3] Kadamba tree[4] means Satcakra,[5] His blue colour is the sky! the hues of dawn are His yellow cloth, the rainbow is his charming diadem, and so on. Later on, when enticed by these apparently sweet interpretations, the Dharmapravṛtti[1] of the public has said "Yea" to them, and stepped beyond the bonds prescribed for it,[6] they will at once throw off this ascetic garb, and, revealing their frightful Rāksasa aspect, say that "Śrī Kṛṣṇa" or "His līlā (play)" are unrealities, but that, in order to attract the minds of ignorant people, the authors of Śāstras have thus allegorically explained the (omnipresence) of formless Brahman[7] Then, oppressed by the demoniac power of the Rāksasas, our Dharmapravrtti will go weeping to the other side of the sea On the way it may perhaps meet one or two Jaṭāyus,[8] but they will not bè able to rescue it from the Rāksasas' hands. We know that Bhagavān Himself is ever solicitous to rescue Dharmapravrtti, which is the object of His love But that is no reason why we should willingly invite danger No one should find time or inclination to discuss the inferences and conclusions of such men. Whenever one meets them one should summarily dismiss them from the door, saying, "Begone!" Of course, if one thinks that a guest should not be dismissed without a gift, one may give him such as he deserves[9]

---

[1] *Vide ante* [2] Referring to the Gopīs who worshipped Krsna

[3] Referring to the incident when Krsna removed the clothes of the bathing Gopīs to compel them to appear before Him naked

[4] *Nauclea kadamba*, a tree with fragrant orange blossoms under which Krsna played.

[5] The Tāttvik centres, Mūlādhāra, etc See *The "Serpent Power"*

[6] That is, by Sādhakas and Bhaktas, [7] Nirākāra.

[8] When Rāvana was carring away Sītā, on the road he met Jatāyu, a great bird who was Sītā's father-in-law's friend Jatāyu fought with Rāvana, but was killed by him [9] Give him some blows.

Whatever a man does is done with a motive. These people also have theirs. It is, however, amusing to see how they dare expose their beloved Simul cotton-fruit[1] to a violent storm—a fruit which, if but slightly touched, bursts into a hundred fragments before a thousand eyes. The Śāstra has, we are told, described the Devatā, the Devatā's play,[2] and the seat of such play,[2] allegorically; but has also told me that in order to see that holy place of pilgrimage of allegory I must travel 60,000 yojanas.[3] I must, then, really waste this real body of mine to a skeleton for the allegorical Devatā, and for it I am called upon to say: "I must either accomplish my object or die in the attempt." The Ādhyātmik interpreter has, of course, explained all this in the Ādhyātmik fashion, but I am at a loss to make out how I can now give an Ādhyātmik interpretation of himself. If the facts are not real, but imaginary, was it right on the part of Bhagavān and the Ṛsis who promulgated the Śāstra to delude the hearts of simple folks with allegorical falsities. The purpose of the Śāstra is to kindle the light of true knowledge in the hearts of men; and yet we are asked to say that it is that same Śāstra which throws the world into a deep, dark sea of delusion by its false histories! This same Śāstra ever befriends Jīva in this world and hereafter by pointing out, with the utmost minuteness, what is good and what is bad for him at every moment, and every act from his conception in the womb to the final rites in the cremation ground; from the mother's womb to the Brahmaloka; from Hell[4] to liberation[5], and yet they tell us that this Śāstra it is which plunges the entire world Rasātala[6] by means of its falsehoods and fancies! We leave it to such to tell us also whether they themselves should be welcomed as learned men or avoided as Caṇḍālas[7] How intense must be the enmity of these men with Śāstra or Bhagavān that, in order to avenge themselves upon it, they should lay out jars of Ādhyātmik poison with layers of sweets and facile meanings on the top! The Śāstra is not a net of selfishness spread by human Piśacas.[8]

[1] When the covering is burst, the cotton within is blown away
[2] Līlā [3] A yojana is eight or nine miles [4] Naraka
[5] Nirvāna [6] One of the seven nether words
[7] One of the lowest castes [8] Low evil spirits

[I]ts promulgators are He who, leaving Vaikuntha, descended [to] the earth in order to save the three worlds, and they who, in [spi]te of being masters of the eight forms of Siddhi[1] by the force of [Ta]pas,[2] yet lived in dense forests, wearing plaited hair and barks [of] trees, walked upon the topmost heights of discernment[3] and [dis]passion,[4] and were full of mercy, which they shed unsought [Th]ey have said that it is true, true, thrice true · "True, true, true [ag]ain; true, there is no doubt." If to those who, intending to [ser]ve mean selfish ends, call that firm truth falsehood, we give [th]e credit of being truthful men, then who are to be counted liars [in] the world? It is also indeed curious that, while the Āyurveda, [th]e Dhanurveda, the Gandharvaveda,[5] Astrology, and the [Ma]ntraśāstra which deals with Mantras, are not considered [all]egorical, only that section of the Vedas which deals with the [wo]rship is thought to be so. You are at liberty to think it allego[ric]al, but when you become ill, why do you not explain medicine [to] be allegorical? Why do you not take the sun and moon as [all]egorical, and therefore light lamps at noon and bathe at night? [Th]e form of composition known as allegory is a thing to be under[sto]od and enjoyed; but in what poetical work have you read that [it i]s also a thing to be practised? Does not your sinful tongue rend [its]elf into a thousand parts when you say that the Maharsis,[6] who, [pro]ficient in all Śāstras, penetrated the depths of Sādhana, lying [be]yond even the keen intelligence of philosophers, and who, [at]taining Siddhi in that Sādhana, disclosed superworldy Divine [tru]ths to men as if they were ordinary visible things, could yet [no]t find out the allegory you discover, even although they could [com]prehend the Formless One?

Are all the efforts which accomplished Sādhus, Sādhakas, and [lea]rned men have bestowed on Yajña,[7] meditation, knowledge, [Ja]pa, Tapas,[8] worship, study, and the like during the successive [ag]es of Satya, Tretā, Dvāpara, and Kali, a mere waste of labour?

---

[1] The powers known as animā, laghimā, etc

[2] Austerity, devotion, etc (*see Introduction to Tantra Śāstra*)

[3] Viveka [4] Vairāgya

[5] The Scriptures dealing with the art of medicine, archery (warfare), and [m]usic [6] Great Seers [7] "Sacrifice" (see *Introduction to Tantra Śāstra*)

[8] Repetition of Mantra, austerities, devotion, etc *Vide ibid*

Could none of them understand the Ādhyātmik meaning based on allegory? Wonderful, indeed, is the power of research which you have acquired by the grace of the Lord of the Kali age! The word Ādhyātmik means that which concerns Ātmā; but Ātmā is devoid of form, so that all that concerns it must also be formless. Thus the doctrine that the Deity is possessed of form[1] is about to be explained away One may kill a serpent without breaking one's stick.[2] Let the doctrine of the Deity, being possessed of form, be quietly abandoned, but in such a way that society may not be offended. This is the reason why we meet with so much unswerving faith in the Ādhyātmik principles; this is why Ādhyātmik interpretations of Śrīmadbhāgavata, Bhagavadgītā, Mahānirvāna Tantra, and other books have nowadays gone abroad and are being sold, distributed, and discussed in meetings held under the standard of Āryaśāstra; this is why hypocritical infidels are moving about the country preaching the irreligion[3] of Ādhyātmik interpretation under the pretence of preaching Dharma; this is why unsuspecting honest people who, having in good faith collected those sharp weapons with the notion that they were Śāstrik, are now being wounded with them. It is simply because they disguise themselves behind the name of Śāstra that these robbers in the field of Dharma get shelter from religious men. It is, however, good news that the time for the appearance of the mercy of Her who is full of mercy for the poor has become ripe, and that almost everybody has now learnt the lesson of experience. Still, according to the rule that well-wishers should, out of love, reiterate an advice even if it is already known, we say again: "Society, beware, beware!" It matters not whether you fear cholera, small-pox, and malaria or not; but whenever you meet an Ādhyātmik teacher, do not forget to make a profound bow and take leave of him in fear.

We shall most probably have to show in the course of our discussion of other topics later on how, why, and whence this system of Ādhyātmik interpretation has been evolved For this reason we desist from further dealing with the subject here.

[1] Sākāravāda

[2] A Bengali adage meaning "One may accomplish one's object without injury to oneself"

[3] Adharma

CHAPTER XVII

OUTER WORSHIP[1]

THE Mahānirvāṇa Tantra says: "The highest state is that in which the presence of Brahman is perceived in all things. The middle state is that of meditation. The lowest state is that of hymn and Japa,[1] and the state lower than the lowest is that of external worship.[2] Yoga is realization or the accomplishment of Unity between Jīva and Paramātmā. Worship is based on the twofold knowledge that He is Īśvara, and I am His servant but for him who has known that everything is Brahman there is neither Yoga nor worship."

The Niruttara Tantra says: "Mental worship is superior, and external worship is inferior. By worshipping Devatā a Sādhaka is himself honoured. Japa, without a doubt, leads to Siddhi in Mantra, and Homa leads to Siddhi in all things; for this reason a Sādhaka should perform all these three things—namely, Worship, Japa, and Homa. "O Kuleśvarī![3] Sādhakas following the Vīrācāra and Divyācāra[4] are competent for mental worship—that is to say, they alone are competent to perform mental without outer worship"

Similarly, other Tantras also have described external worship as being of a lower kind. It is these statements and authorities which have nowadays appeared in the society of common people like a mighty comet threatening untimely dissolution, and this is why people, proud of their philosophical knowledge, are most averse and even opposed to external worship. They are strongly of opinion that outer worship is worse than the worst, so that its performance is degrading, or that the most degraded persons only will perform it. Why, then, should they perform it? We, too, admit that outer worship is inferior; but we ask, To what is

[1] That is, external ceremonial as opposed to inner mental worship
[2] Repetition of Mantra (see Tantra Śāstra)
[3] Mistress of the Tāntrik
[4] The two Tāntrik Ācāras

it inferior? Is it inferior to spiritual knowledge, or to meditation, or to Japa and hymn, or to that which they themselves do, abandoning all these?

It is true that outer worship belongs to the lowest order of competence, but what sublimity have you reached that you can turn up your nose at the very mention of it? To write Ka-Kha[1] in a primary school is no doubt the lowest stage in education, but do you think you will become a great Ṛsi, proficient in all Śāstras, without having first acquired a knowledge of letters? If anyone has ever acquired proficiency in all Śāstras, it is because of his writing of Ka-Kha under the Guru-Mahāśaya.[2] Similarly, if anyone has ever acquired competence in spiritual knowledge, know that he has done so by virtue of external worship It is true that the student leaves the primary school for the Tol[3] or the college, but it is certain that he does not leave behind him Ka-Kha.[4] When Ka-Kha has become firmly and indelibly impressed in their minds for all life, it is then that boys enter the boundless sea of Śāstra on the craft of that same Ka-Kha Similarly, when, in course of the Sādhana of the lotus-feet of the Supreme Devatā in external worship in the primary school of the Supreme Guru, meditation and concentration become natural to a Sādhaka, it is then that he enters the sea of eternal knowledge and crosses to the other side of existence with the help of the craft of those fear-dispelling Feet. The relation between the Sādhana of Mahāvidyā[5] and the worship of the Devatā, whose substance is the Mantra given by the Guru, is similar to that which exists between the cultivation[6] of Vidyā[7] and the writing of Ka-Kha under Guru-Mahāśaya Whatever Śāstra you may attempt to learn, the Mantra of Ka-Kha will take you safely through all difficulty. However vast the sea of Śāstra may be, Ka-Kha will carry you across it. Similarly, however vast the domain of Jñāna, Yoga, and Samādhi[8] may be, the great Devatā, who is

[1] That is, A B C Ka-Kha being the first two letters of the Sanskrit alphabet
[2] The teacher in a primary school.
[3] Orthodox Sanskrit school
[4] He does not unlearn all that he had learnt before
[5] Supreme spiritual knowledge
[6] Sādhana
[7] The lower knowledge.
[8] Literally, "Of the Tattva of Jñāna," etc.

Mantra, will assume form, take you by the hand, and carry you across it. I shall see that the Mother, the Īśvarī of all, with dishevelled hair, whose substance is bliss, is joyously laughing and dancing in Jñāna, Yoga, Samādhi,[1] or in whatever else I may think or do, and that such untiring dance is raising waves of love in the sea of my knowledge. You are mistaken, O brother! From whom have you heard that I have anything in this Samsāra, be it Sādhana, prayer,[2] meditation,[3] knowledge,[4] enjoyment,[5] or liberation,[6] in which the Mother is not? In my Sādhana is the Mother; in the object of my Sādhana is the Mother in my Siddhi is the Mother; and in the object which I get by Siddhi is the Mother. She is at the beginning, at the middle, at the end, and beyond the end Know that that which remains when all is gone is the Mother only. When there are none left to call the Mother "Mother," know that then, also, there will be the Mother only. For the Mother is my Mother as well as my son's Mother, my father's Mother, my mother's Mother, and even Her own Mother; so that when all else is lost, there will remain the Mother, the Mother, the Mother! When will that day come on which, losing all we possess, we ourselves shall be like corpses and see the Mother only?

Nowadays numbers of precedents and authorities are being collected for the abolition of external worship Someone writing on the life of Rāmaprasāda[7] says: "Did he worship the earthen Kālī? Never" He said: "The fierce-visaged Devī in the temple of the heart-lotus," as if Rāmaprasāda's Kālī was never wont to issue from himself, or as if the Kālī of those who worship Her earthen image never appears in their heart-lotuses The expression "earthen Kālī" itself is ridiculous,[8] brother critic! Even the earthen Kālī is of real worth; but it is a matter of lasting regret that being a man of flesh and bone you have become earthen and of no worth. We know not when Fortune will smile on you so that the Mother will show Herself in and through earth;

---

[1] Spiritual knowledge [2] Bhajana [3] Dhyāna
[4] Jñāna [5] Bhukti [6] Mukti
[7] The celebrated Bengali poet and Tāntrik
[8] For Kālī cannot be earthen

when you will understand that although earth is earth, there is no lack of the Mother in it! Rāmaprasāda says: "Hundreds of true Vedas say that my Tārā is without form." Out of the thousand songs of Rāmaprasāda only this much has been quoted; not even one whole song, but only that portion of it in which the word "without form" occurs, as if Rāmaprasāda says on oath: "Everything else that I have said is falsehood; only the portion 'My Tārā is without form' is pure truth"; and, as if the following passages were mere raving fantasy or senseless talk, the only sensible statement being that which speaks of the Devī as being "without form".

SONG

"O Mother, how Thou didst dance in battle!
Incomparable is Thy garment,
Loose is Thine hair,
Naked art Thou on Hara's breast.
How Thou didst dance in battle!
Who is that dark Lady?[1]
Her colour is like crushed collyrium,
Her face is like the circle of the autumnal moon,
Her tresses are loosely flowing,
Her body is splashed with blood;
She shines like a freshly-formed cloud streaked with lightning!
O who is that Charmer of mind—that Charmer of mind?
Like a mass of molten lightning is She.
Her beauty shines like gems and rubies.
O who is that Charmer of mind?
With a swaying gait, who comes there?
Her tresses are loose and She is stirred by wine,
She moves fast in battle,
Seizes those who surround me,[2]
Holds elephants in the hollow of Her hand;
Ah! who is that Dark Lady coming there?
Who is She, young and naked,

[1] Śyāmā.
[2] Apparently referring to man's sins

And yet devoid of shame?
She charms the world.
What unseemly conduct for a lady of respectable family!
Her gait is like that of an elephant,
She is intoxicated with wine,[1]
Her tongue is lolling,
Her hair is loose,
The sight of Her makes men and Devas fear Her.
Roaring She crushes Dānavas"[2]

O critic! wonderful indeed is the impartiality of your criticism! Rāmaprasāda during his lifetime was seldom heard to speak of the formless. It was only when, after having worshipped the Devī, whose substance is consciousness in her image of Earth in the dead of the new moon night, he, on the following morning, went to throw that image of the Mother of the world into water, and after having placed the Mother's image on the bank of the Ganges, descended into the water until it reached his waist—it was then that the Mother's son stood before the Mother as "belonging only to the Mother"; then, keeping his eyes fixed on the Mother's image without, he went into Samādhi,[3] having made the Samsāra Mudrā,[4] and called the Mother within from without. Then immediately the Mother, the treasure of, and dweller in the heart, and subduer of Death, knowing the approaching end of the son's play,[5] appeared all full of smiles in his heart. The fear-dispelling look of the Blissful Devī dispelled the fear of existence. The dance of love of the Dancing Kālī opened the door of his heart. His body, tired with the overflowing bliss of love, began to lose all self-control. His eyes, closed with bliss, filled with tears; then it was that, bringing to an end his beloved Sādhana, the Sādhaka sang to his heart's content for the last time in his life to the ringing chords of his heart:

"The black cloud rises in the sky within
With joy the mind-peacock[6] dances and plays.

---

1 Āsaverāveśa
2 Sons of Danu, enemies of the Devas.
3 Trance; ecstasy
4 The Mudrā of dissolution which is done when the life is taken from the image
5 Līlā, here his sojourn on earth
6 Referring to the play of the peacock under cloudy skies

The clouds, with rumbling sound, say, "Fear not,"
The soft smile of the bliss of love is like the beauty lightning therein.
Fixed is the Sādhaka's gaze.
From the eyes tears flow incessantly wherewith the thirst and fear of the heart-cātaka[1] are soon removed.
After this birth comes the next birth, and then many, many births.
But Rāmaprasāda says: 'There will be no more births for him in the womb.' "

Notwithstanding his achievement he still hankered for the Mother. In fact, the certain knowledge that "there will be no more birth in the womb" increases such hankering a hundredfold; and then, feeling unbearable pain at the prospect of being separated from the sight of the Mother of the world, the Sādhaka, whose life was in the Mother, again fell at Her feet and, weeping piteously, said:

"Will such a day come, O Tārā! a day on which tears will stream from my eyes, when I will cry, 'Tārā, Tārā, Tārā![2]
My heart-lotus will be fully blown
The mind's darkness will be dispelled and then I shall fall and roll on the earth, and be beside myself, crying, 'Tārā!'[2]
I shall forsake all distinction
My mind's sorrow will be destroyed
O! hundreds of true Vedas say that my Tārā is 'without form'
Śri Rāmaprasāda says 'The Mother dwells in all bodies
O blinded eye! see, the Mother is in darkness the dispeller of darkness.'

O Tārā! when will the day come on which you will be without form? The day on which the heart-lotus will be fully blown and the mind's darkness will be dispelled.

Then I shall be beside myself, and falling on the earth, cry, "Tārā!"

[1] A bird which is said to live on the raindrop
[2] Title of the Devī as "Saviour"

On the day on which I shall forsake all distinctions and my mind's sorrow will be destroyed, on that day hundreds of true Vedas will say, "My Tārā is without form," and then only will the Vedic saying, "Tārā is without form," become true for me

On the day on which this form of mine will vanish, on that same day my Tārā also will be formless. Tārā will not really be without form, but will be so for me This is what Rāmaprasāda means to say, because it is the state of possession of form by me which leads to my worship of Her.

On the day on which this form of mine will vanish and I shall merge in Her great liberation aspect,[1] whose substance is consciousness, on that day, as I shall be without form, so my Tārā also will be without form. Then will be the due time for the realization of the truth that Tārā is without form, according to the teaching of the Veda; then, with the loss of power to perceive my own individuality, I shall also lose the power to perceive the Tārāhood of Tārā—that is, the fact that She is possessed of form or individuality.[2] If, therefore, there is any possiblity of Tārā ever being to me without form, it will be on that day, but, so long as I possess my own individuality, or so long as I am I, my Tārā also is undoubtedly Tārā, possessed of form and Mother.

Now tell me, is Rāmaprasāda, called Tārā, possessed of form or formless? You want to quote the authority of Rāmaprasāda, but we are greatly sorry that you do not feel that it will be long before you can understand what Rāmaprasāda has said. There is another thing which I want to ask you. Is it because you look upon Rāmaprasāda as your Guru that you quote his words as authority, or because he happened to say something to your liking that you are disposed to quote his authority? or, do you want to draw people to your party without understanding and misunderstanding what Rāmaprasāda has said? Do you wish to steal the whole of the beginning and end of what Rāmaprasāda has said, and then to frighten them by a quotation from the middle of a single passage, without citing that which precedes or follows it? If you look upon Rāmaprasāda as your Guru and follow his

[1] Kaivalya

[2] Literally, "She-ness".

teachings, why, out of his thousand sayings, have you quoted only the passage, "Hundreds of true Vedas say my Tārā is formless?" From the fact that you have done so, it appears that there is a secret connection of some formless[1] love between you and that which is "without form". Here you have shown yourself to be partial, so that how can you escape? In order to give a judgment as an umpire on any matter one must be careful to observe the strictest neutrality How can the interest of the public be safe where your actions are guided by selfish motives? You who seek to establish that the Deity is without form! It is a nice question which you have raised; no one objects to it. But the question is, How is it that while out of a thousand songs you have picked out an expression which occurs only once in them, you have yet, out of those thousand songs containing thousands of references to the Deity possessing form, not selected a single one of such references? Of course, there is no doubt that that which possesses form is immensely heavier than that which is without form[2] and is a burden for most people. How can you alone bear the weight of Her whom all the inhabitants of the universe, composed of three worlds, have joined together in bearing for all time? As your body is fine, your mind is fine, and your worship is fine; so, by good fortune, the Devatā whom you worship is also fine, extremely fine—in fact, destitute of form. The weight of such a Devatā is enough for you, but still, in spite of the fact that you find the weight of a Devatā possessing form to be unbearable, you have not done well in suppressing the fact of the existence of that unbearable weight. If you could yourself raise it, you ought at least to have pointed out that, whilst Rāmaprasāda spoke a thousand times of the Devatā as possessing form, he only once spoke of the Devatā as being formless; but such a saying was not for you and I, or for even Rāmaprasāda himself. It was for the stage at which the individuality of Rāmaprasāda vanished, and the relation of worshipper and worshipped was past.

Śrī Rāmaprasāda says: "The Mother dwells in all bodies. Blinded eyes! see, the Mother is in darkness the dispeller of dark-

[1] Nirākārā—undefined. Here unsubstantial, fancied

[2] Here possessed of form=substantial, not possessed of form=unsubstantial

ness." The Mother is present in all things; but it is regrettable that you, whose eyes have been blinded by the darkness of ignorance, do not see Her for want of the sight of knowledge, and it is a matter for great regret that, although the Mother is the dispeller of darkness, you do not see Her in the darkness. It is true that the sun and the moon dispel the darkness of the world, but they cannot dispel the darkness which enshrouds a blind man.

Unfortunately, a blind man differs greatly from those possessing eye-sight. A blind man is himself wanting in eyesight, through the fault of the Karma done by him in previous births.[1] Had it been darkness from without, the sun's rays could have dispelled it. But the darkness inherent in the blind man's eyes is due to the want of vital power; no external cause has brought about this want. It is an internal cause which has induced it in me, and the name of this cause is misfortune. If, now, I can destroy this misfortune by doing such acts as bring good fortune, if, by the grace of Devatā, I get back my eyesight, then only I shall first see that the Mother is the destroyer of darkness even in the darkness, and next, being myself freed from all darkness, I shall see the Mother Herself fully For, Just as the Sun cannot be seen unless its power of dispelling darkness is seen, or a lamp cannot be seen unless its light is seen, or the lightning cannot be seen unless its flash is seen; so, despite the fact that the Mother is all Śaktis, She cannot be seen unless Her Śakti becomes manifest. She is eternal knowledge and bliss. Who can perceive Her omnipresence without the light of Her knowledge? True, the Mother is the destroyer of darkness, but then I am blind through the fault of my Karma. This darkness of mine is not from without; it is the inner darkness. The Sādhaka says I need not be afraid on this account, for just as this darkness is within, so are the sun and moon which will illumine it. She rises in the inmost recess of that which is within, so that that which is inner darkness in respect of the outer world is outer darkness in respect to Her who is within the inmost recess of the heart, and darkness flees afar from the fear-dispelling Śakti of Her refulgent rays. In

[1] *Cf.* the New Testament: "Rabbi, who did sin, this man or his parent that he was born blind?"

order, therefore, to obtain the protection of the Mother of the world, whose glances are like infinite millions of suns and moons, we must leave the domain of darkness and attain the lunar region; and if one lives even in the darkness of Pātāla,[1] the rays of Her mercy make that region shine as though it were that of the moon. This is why, although you are blind within, you should know that even this "within" is without when compared with the place where She resides This, too, is why, in spite of his knowledge that his eyes are blind, Rāmaprasāda says: "Blind eyes see the Mother For although you are blind in the dark She is the destroyer of darkness," and the moment this darkness will be destroyed you will see that "the Mother dwells in all bodies". In fact, although Rāmaprasāda had been in the past a blind Jiva, he was not blind when he said this It was with reference to the blindness of his past life that he says "blinded eyes". What he sees now elates him with joy, and he gives expression to it when he says: "See the Mother is in darkness, the destroyer of darkness" There is no more fear of darkness. The destroyer of darkness has come Hence, look while there is yet time, "the Mother dwells in the bodies"

"Will such a day come, O Tārā!" This piteous prayer of Rāmaprasada's heart is to-day being heard and fulfilled by Tārā Herself, who stands before him. Men see that Rāmaprasāda has to-day brought the Mother to the bank of the Ganges[2] to throw Her away, but the Mother sees that Rāmaprasāda has to-day brought the Mother to the bank of the Ganges in order that he may throw himself away [3]

In order to bring the worldly play of the worldly Rāmaprasāda to an end, in order that She may take up to Her bosom Her most beloved child, and conclude with Daksinā[4] the worldly sacrifice of Her devoted son, Daksinā [5] Herself has to-day appeared in the visible image. Even through that image which has been aban-

[1] The nether world
[2] After worship of the image it is thrown into the sacred river
[3] In death
[4] The present made to the officiating priest at the conclusion of the sacrifice (Yajña)
[5] A name of the Devī as the "favourable one"

doned by means of Mantra,[1] Her inner advent has been revealed The waves of light of Her whose substance is light have mingled with the waves of the Ganges, and with them have swelled the waves of the love of Rāmaprasāda, who has seen Vārānaśi[2] in water, on land, and in the heavens. "To him who dies in Kāśī,"[2] Śiva says, "Thou art That. Above my 'Thou art That' is the Queen of Maheśa." "Why should I live in places of pilgrimage?[3] Many a Gayā, Gangā, and Vārānaśi[2] I shall see under Śyāmā's feet. What need have I for Kāśī?[2] The lotus-feet of Kālī are the equal innumerable places of pilgrimage" These old sayings have to-day become true.

"The day on which tears will stream from my eyes as I will cry, 'Tārā, Tārā, Tārā!' " "Presently I shall be beside myself, and, falling, roll on the earth, crying, 'Tārā!". When such a day truly came, by the grace of the Mother who is the Saviour of the poor, the refulgent light of the black beauty of the cloud-like black Devī, the charmer of Kāla,[4] made day and night one and the same. The three worlds sank in the playing waves of that beauty The dark son of the dark youthful Mother at last reached the shore, which is the Mother's bosom, after having swum through the ocean of time. The child of Kālī, opening the temple of the heart, and bringing therein the Mother from without, shaking the bank of the Ganges with the deep and loud cry of the name of Kālī, the conqueror of Kāla,[4] and offering his life as an oblation in the Kālī Pūjā on the illuminated new moon night, at last slept in Kālī bosom. The worship of Bhavānī[5] ended with Rāmaprasāda's life-play,[6] and he died without having to perform the ceremony in which the image is thrown away. We say: "Oh, the Mother's blessed beloved son! Truly had you learnt how to bid the Mother depart by means of the Samhāra Mudrā[7] after you had worshipped Her! and blessed art Thou, O Mother Bengal! Truly good teaching hast Thou given to Thy child. A

[1] At the conclusion of worship the Devī is let depart from the image by the Visarjana Mantra and Samhāra Mudrā

[2] Kāśī or Benares [3] Tīrtha. [4] Śiva, death or time

[5] The Devī as spouse of Śiva in his form as Bhāva

[6] Bhavalīlā or life.

[7] The Mudrā, signifying dissolution, used with the Visarjana Mantra

marvellous teaching in the Mahāmantra of Mahāvidyā didst Thou impart to Rāmaprasāda by the grace of which even that which he earned[1] in the work of throwing away the image became endless, wasteless, and unfailing both in this world and hereafter. "To-day hundreds of thousands of the poor who walked the road in India enjoy as masters the spiritual wealth of these earnings of Rāmaprasāda Victory to Thee, O Mother! Victory to Thy Prasāda!"[2]

The Sādhaka will now understand in what way Rāmaprasāda's Tārā was formless. Rāmaprasāda called Tārā formless at a time and on a day when he himself was no longer Rāmaprasāda. At present it has become very easy to the community of Asuras[3] to call Tārā formless by taking up the note which Rāmaprasāda sounded at the time of his Samādhi[4] in Parabrahma. The very mention of the name of Tārā possessing form makes the hearts of Asuras tremble. Their community can find no rest unless Tārā becomes formless. Nevertheless, the precedent of Rāmaprasāda is not acceptable so long as one does not oneself realize the Videha Kaivalya[5] which Rāmaprasāda attained. Rāmaprasāda became himself formless immediately upon his calling Tārā formless whilst the more these men cry out, "Without form! Without form!" day and night, the more do their own forms grow. What sort of formlessess is this?

While an effort is being made to prove that Rāmaprasāda's Tārā was without form, and that he did not believe in the Deity possessing form, it is also said that, as if urged by a presentiment of approaching death, he worshipped Kālī, and on the next day, at the time of throwing away the image, he was standing in the Ganges with the water reaching to his waist, and was singing the last song of his life, when his Brahmarandhra[6] burst open, and he died.

[1] The spiritual merit earned.

[2] Prasāda may be a shortened form of Rāmaprasāda's name, or may be "grace"—probably the first

[3] Enemies of the Gods, here inimically disposed men, their types, on earth

[4] Ecstatic union with the Brahman

[5] Liberation by union with the Paramātmā

[6] Opening in the centre of the crown of the head through which the Prāna in the Yogī escapes at death

People nowadays say that he did not die of any disease, but that excess of emotion[1] caused his death What a strange conclusion this is of the messenger of Kali![2] Rāmaprasāda did not believe in the Deity possessing form, but, when he felt the approach of death he worshipped Kālī in an image possessing form, and on the next day died while preparing to throw away the worshipped image. If he did not believe in the Deity possessing form, was it through fear of death that he worshipped Kālī in the image? If so, the critic ought to have understood that, whether during our lifetime we believe or do not believe in the Deity possessing form, we should so believe at the time of death, since even such a man as Rāmaprasāda had to believe it then It was only when Rāmaprasāda became fully enabled to feel an unembodied presence that he said only once and from his own standpoint: "My Tārā is without form" Ah! how charming! What an incomparable unfailing power does the love of Sādhana proceeding from the heart wield, so that, even when "without form," "Tārā is mine"! Despite being "without form," my Tārā is still "Tārā"! It is not the intention of the Sādhaka to say that the embodied character of Tārā will be lost in Her unembodied presence. He means: "My embodied Tārā will then drown me in the sea of Her unembodied presence. I shall lose my own self, and be completely merged in Hers" Just as a child sleeps in its mother's arms under the fold of her dress, so I shall be lost in the formless liberating[3] womb of my Mother who is possessed of form, and holds the infinite universe within Herself Beyond this, in his state of Sādhana, he did not perceive this unembodied presence. On the contrary, he has distinctly stated that it is impossible for even Yogīs (not to speak of himself or common folk) to perceive an unembodied presence Referring to that aspect of Devatā which is Mantra, Rāmaprasāda has said:

"Doubtless Kāla[4] destroys the infinite universe.
But the terrible mouth[5] grasps that Kāla
For this reason Thou art called Kālī, O Nārāyanī!
And yet Thou art called the Lady of Kāla.[6]

[1] Bhāva [2] The Kali age personified [3] Kaivalya
[4] death, time [5] Of Kālī [6] Śiva

All Jīvas meditate on the Guru in the Brahmarandhra,[1]
And Sadāśiva[2] is a great Yogī through meditation on the form of Kālī.
Truly the fifty letters[3] form the substance of Veda and Āgama.
But it is hard for even a Yogī to contemplate the formless aspect.
Thou hast no form, Aksara[4] is Thy form.
O Thou whose substance is Gunas! Thou has taken forms according to the different Gunas.
Veda says that Kaivalya is attained by worshipping the formless Deity.
To me, this notion seems wrong, and the effect of lightness of intellect.
Prasāda says the mind ever seeks the Black Beauty.
Do as Thou dost wish. Who wants Nirvāṇa?"[5]

At this point the critic opens the chest of his learning and intellect, and becomes senseless and restless with brimming joy on hearing the verse: "Veda says that Kaivalya is attained by worshipping the formless Deity." The words, however, "Veda says that Kaivalya is attained by worshipping the formless Deity," are not Rāmaprasāda's. We have here merely a worthless vociferation of arrogant men wanting in all Sādhana. Rāmaprasāda has, in fact, protested against it, and said: "To me this notion seems wrong, the effects of lightness of intellect." This portion only contains Rāmaprasāda's own view. To those who say that there can be no liberation without absorption[6] in the formless Deity (why to them alone, to even Her who grants liberation?), Rāmaprasāda replies with a frown: "Prasāda says, the mind ever seeks the Black Beauty. Do as Thou dost wish Who wants Nirvāna?" If Nirvāna liberation cannot be attained without a realization of Thy unembodied presence, never mind. What harm if it is not attained? Who wants Nirvāna liberation if he gets Thee? "Do as Thou dost wish." Thou mayest or

[1] That is here, the head
[2] Śiva as the Guru
[3] Varnas
[4] Written characters
[5] See this explained *post* He loves the Mother so much that he would rather continue to be Her worshipper than be that which is worshipped
[6] Laya

mayest not grant liberation. The mind, however, will not seek anything besides the Black Beauty. Those who eagerly seek their liberation without Her have no claim to Her boundless, infinite, unfathomable, deep, and pure love and devotion. This is what Rāmaprasāda has clearly said in the following song:

"What need have I for Kāśī?
Kālī's lotus-feet are the equal of places of pilgrimage innumerable.
When I meditate upon these Feet in the heart-lotus I swim in a see of bliss.
Just as fire burns a mass of cotton,
So the name of Kālī destroys all sins.
A headless man can have no headache.
Men discharge their debt to the forefathers[1] by offering piṇḍas[2] at Gayā
But it makes me laugh to hear of the performance of Śrāddha[3] at Gayā.
For him who has meditated on Kālī,
Death at Kāśī brings liberation.
True this is Śiva's saying,
But at the root of all is devotion,
And liberation is its maid,
What is gained by liberation?
Water mingles with water,
I love to eat sugar,
But it is not good to become it.
In amusement Prasāda says,
By the strength of the merciful Devī,
The fourfold fruit[4] falls into the palms of him who contemplates the Devī with dishevelled hair."

Not merely the seeking of Nirvāna liberation, but even its attainment, is not desired. He has said: "I love to eat sugar, but it is not good to become it." If by becoming sugar itself I am

[1] Pitrs [2] Balls of food

[3] Obsequial rites done in reverence of the Pitrs at the town of Gayā. The meaning is that the worshipper of Kālī gets liberation, and therefore it is not necessary for his children to offer Śrāddha.

[4] Dharma, Artha, Kāma, Moksa (see *Introduction to Tantra Śāstra.*)

unable to taste sugar, then why should I become sugar? Lest it should be replied that this is for the cessation of the sorrows of Samsāra, Rāmaprasāda at once retorts that in the realm in which he lives there is neither Samsāra nor sorrow. Let him who is burdened with sorrow seek its cessation. "Why shall we speak of liberation alone? The fourfold fruit[1] falls into the palms of him who contemplates the Devī with dishevelled hair." Only he who has experienced it knows what it is to attain in meditation Her, the mere thought of whom brings unasked the fourfold fruit.

Another passage on which the critics lay stress is the verse: "But it is hard for even a Yogī to contemplate the formless aspect" Rāmaprasāda has said it is hard to contemplate the formless aspect The critic gives high praise to this, and asks: "Can it be doubted that the higher the form of worship, the more difficult it is?" meaning thereby that it was because Rāmaprasāda belonged to a low order of worshippers that he found himself in such a plight The matter, however, is not one of insinuation only. The critics plainly say: "It is a pity that Rāmaprasāda did not take the right path (worship of the Devatā without form) from the very beginning. Had he in his Sādhana worked along this path from the very beginning, we cannot say what depths he might not have attained" (as the critic has done).[2] Ah! how wonderful! The beauty of the temple of formlessness is as great as the splendour of the formless steps which lead to it! But how could Rāmaprasāda have had such good fortune? When he came to this Samsāra, the mine whence this gem has come had not yet been discovered O critic! can you for a single moment shake off your heinous and hellish malicious propensity and sit still? If so, I have one or two important questions to ask you Rāmaprasāda has said: "But it is hard for even a Yogī to contemplate the formless aspect" What does he mean when he says this, and to what class of worshippers does he refer? Are you able to understand it? The havoc you have made of Rāmaprasāda's song surpasses description We shall demonstrate in detail that in the sphere of religion the preaching of a doctrine which

[1] That is, Dharma, Artha, and Kāma besides liberation
[2] Author's parenthesis

it is not in our competence to practise is nothing but a form of covert robbery

"All Jīvas meditate on the Guru in the Brahmarandhra,[1]
And Sadāśiva is a great Yogī through meditation on the form of Kālī
Truly the fifty letters form the substance of Veda and Āgama,
But it is hard for even a Yogī to contemplate the formless aspect.
Thou hast no form, Aksara[2] is Thy form.
O Thou whose substance is the Gunas! Thou hast taken forms according to different Gunas"

Have you understood the meaning of the above? If you had, you would not have made such a mess of it "All Jīvas meditate on the Guru in the Brahmarandhra[1] And Ssdāśiva is a great Yogī by meditation on the form of Kālī" In order to understand this, it is necessary to become initiated and instructed according to Śāstra by a Guru. "Truly the fifty letters form the substance of Veda and Āgama, but it is hard for even a Yogī to contemplate the formless aspect." It will be many ages[3] before you can understand the "but" between these two hemistiches. This formlessness is not the unsightly misshapen formlessness of the nineteenth century. It is the formless aspect This much is the Sūtra.[4] In the Vrti[5] on this Sūtra the poet says. "Thou hast no form. Aksara[2] is Thy form", and he further makes the comment.[6] "O Thou whose substance is the Gunas! Thou hast forms according to the different Gunas." This deep super-worldly truth[7] cannot be understood without special power acquired by Sādhana. It is extremely ridiculous for you, uninitiated as you are, to try to pass judgment on the play of Mantraśakti It is just as though a child in the womb were to make effort to fight a battle!

O critic! had you been initiated according to the Śāstra, instead of being an "educated" man of the nineteenth century, we might have found a cure for your error, but as matters stand, things

[1] *Vide ante.*
[2] Written characters
[3] Yugas
[4] Aphorism
[5] Gloss
[6] Bhāsya
[7] Tattva.

must remain as they are. It is the command issuing from the fair mouth of Viśvanātha Himself that this truth[1] must not be revealed to those who are not competent to receive it. Hence, although Rāmaprasāda's song is in the form of a Sūtra, we cannot scatter abroad its Vrti,[2] Bhāsya,[2] and Tīkā[2] in the market, the public bathing-place, and the fields. This much, however, we tell you: Why do you make yourself ridiculous in the world of Sādhakas, and bring ruin on the ignorant community by interfering (though you have no competence for Sādhana) in matters[1] which can be understood by Sādhana alone, and which, without Sādhana, cannot be realized by purely intellectual effort, however strenuous it be?

Rāmaprasāda was a seeker of[3] the supreme object,[4] and the critic seeks his selfish ends. The one is nectar, and the other poison; the one is heaven,[5] and the other hell.[6] How dare you desire to mix the two together? Covertly you have expressed your regret. "If only Rāmaprasāda in his Sādhana had worked along the right path from the very beginning!" Oh the arrogance of it befitting an Asura! Is it because you have seen your own face in the mirror that you have come to think that Rāmaprasāda was a Jiva from his birth blind, uninitiated, puzzled out of his wits, straying in a wrong path, and devoid of knowledge of the Śāstra? Being a trader in Rāmaprasāda's name, and partaker of the leavings of his food, how dare you presume to show Rāmaprasāda the right path of Sādhana? You are seeking a means of livelihood for yourself in the Samsāra. Continue to seek that. Why trespass on Sādhana lying hidden in the womb of Śāstra? You have been attacked with the disease of formlessness; you may take a leap into the air; but why such braggadocio on your part, since Rāmaprasāda himself was not so diseased? The end of your Sādhana and Bhajana[7] is malice against the Deity with form; but the end of Rāmaprasāda's Sādhana and Bhajana was not malice against the Formless. But why should we mention

[1] Tattva
[2] Forms of commentary of greater or less degree of elaboration
[3] Sādhaka
[4] Paramārtha—that is, spiritual life and truth
[5] Svarga
[6] Naraka.
[7] Worship

Rāmaprasāda alone? No Sādhaka can have such a motive It is precisely because Sādhakas understand formlessness that they say that it is impossible to perform Sādhana or Bhajana[1] of the Formless But those, who have on merely hearing the name of the Formless thought it to be a Delhi Laddu,[2] cry out for worship of the Formless with flowers growing in the sky For this reason, Śruti itself has said: "Those who say that they know Brahman, to them it is unknown; and those who say that they have not been able to know Brahman, to them it is well known" Brahman is undefinable, because its real aspect cannot be given any particular definition. In fact, it is because the name of the Deity possessing form does not strike such terror in the heart of Brahman as it does in those of the community who are the standard-bearers of the Formless Brahman that worshippers of the Deity possessing form can entertain no malice against the Formless However that may be, whether Rāmaprasāda was a worshipper of the Formless or of the Deity possessing form, we have no desire to hear from the mouth of a dealer in ginger information about ships [3]

Rāmaprasāda was not an African, European, or American. His life's play began and ended in Bengal We are his neighbours. If men, whether at home or abroad, want to hear of him, they must come to us for it We shall never go to anybody else to learn about him The chief part of Rāmaprasāda's Sādhana did not consist of singing in bands to the accompaniment of musical instruments, as is the case with the weekly-praying community [4] He sank into the depths of the ocean of Sādhana, and it was only at intervals of rest from Sādhana performed in fixed Āsanas[5] that he was now and then moved by the breeze of emotion to sing his songs. To-day the miserable plight of the band of

---

[1] Naraka

[2] A fabulous form of sweetmeat (Dead Sea apple) of Delhi which, while very tempting in appearance, is equally disappointing when eaten It is said that he who has not tasted it is sorry, and he who has tasted it is sorry

[3] A Bengali adage used with reference to a man who speaks on a subject of which he can have no knowledge

[4] The Brahmos meet for prayer every Sunday in imitation of Christian worshippers

[5] Certain positions (Āsana) are assigned for worship

critics is due to their having fallen into the waves of this ocean in which they helplessly struggle Proofs of Rāmaprasāda's Śavasādhana, Citāsādhana, Śaktisādhana, rosary of Mahāśankha, Bilvamūla, and Pañcamunda, and other Āsanas,[1] we still possess. The community of Sādhakas is still resounding with the deep trumpet sound echoing from the sphere of spiritual competence in which Rāmaprasāda moved, and of the truth[2] for which he bore a madly impassioned love If outsiders could realize this truth by the mere hearing of one or two simple songs, then thousands of critics could have become Rāmaprasādas in a single day Guru was his guide, Śāstra itself was his lamp, the path of Sādhana was the path he followed, and the Cintāmani[3] region of the Mother of the world was that to which it led As in every other work, so in songs also he followed the command of Śiva, and took the name of Śiva. Can one who does not follow the command of Śiva in practice presume to say anything of authority in the name of Śiva? Not to believe Śiva, not to believe in Śāstra, not to believe in Guru, not to believe in Sādhana, and not to believe in the Devatā who is the object of Sādhana, but to believe in Rāmaprasāda and his songs set to music! not to believe in Devatā, and yet to be mortally afraid of Her as if She were some wandering spirit,[4] to cut the root, and then to pour water on it—such was not the art which Rāmaprasāda had learnt It was because Rāmaprasāda served the Śāstra with bowed head and worked according to its dictates that the superworldly Śakti of Siddhi of which the Śāstra speaks attended him constantly.

In another song Rāmaprasāda says:

"O mind! you are still labouring under this error[5]
You do not clearly realize what Kālī is
Although you know, why do you, O mind! seem not to know that the universe, consisting of three worlds, is the Mother's image?

---

[1] Referring to various Tāntrik Sādhanās, with a corpse, on the funeral pyre, with a Sakti, rosary of human bone, five skulls, under a bael-tree, and other postures (Āsana) [2] Tattva

[3] Etymologically the word means "gem of thought" According to the Bhairavayāmala, the supreme Abode of Devī is built of Chintāmani stone This is the supreme region [4] Bhūta, ghost, etc [5] Bhrama

And you want to worship Her by building images of clay!
The Mother who decks the three worlds with measureless gems and gold
Her you want to deck with worthless tinsel ornaments!—the Mother who feeds the world with all kinds of food.
With what face do you think to feed Her on Ātapa rice[1] and soaked peas?"[2]

And so on.

Error is taking a thing to be that which it is not. False knowledge or mistake is want of true knowledge To mistake is to understand a thing to be what it is not Mistake is only another name for want of true knowledge Like darkness at sunrise, false knowledge flies of itself at the dawning of true knowledge

It is universally well known that a mistake lasts only so long as true understanding is not had, and that when it appears there is an end of the mistake; but he who says, "O mind, you are still labouring under this error," understands that it is an error of his mind. Why, then, does he express the regret that he is still labouring under the error? An error ends the instant we discover it. But here, although he says that his mind clearly knows it to be an error, he yet, at the same time, regrets that the error still exists. Let the critic now understand what sort of an error it is [3] Unlike you and me, Rāmaprasāda did not jeer at others for worshipping images. Before warning outsiders he warned the person within,[4] and addressing his own mind said: "O mind! you are still labouring under this error." Had it been you or me, the utmost that we could perhaps have done would have been to say, "O Brother! You are still labouring under this error," meaning thereby that "I am free from it, so that I am a much greater man than you are." High-souled Digambara, on whom the merciful Devī showered Her supreme mercy, touched the root of the matter when He calmly and solemnly said: "In delusion is my peace." But in the first stage of Sādhana, Rāmaprasāda,

[1] Rice prepared from paddy without boiling the paddy.
[2] Peas are thrown into water and soaked before being offered to the Devatā
[3] We may know it in a sense to be Māyā, but we cannot realize it so long as we are Jivas, to whom living in a dualistic world it is real
[4] Himself

who could not then touch the root and master this weighty and solemn truth.[1] said with an impatient and restless heart, "O mind! you are still labouring under this error." Rāmaprasāda is eager and restless to drive away the delusion which Digambara carefully cherishes in the inmost recess of his mind, and by doing so feels the bliss of the play of the Mother of the world. This restlessness on the part of Rāmaprasāda is merely the effect of the immaturity of his Sādhana Because he was at one time thus restless, we must not think of him as being a worthless man; for, where there is possibility of rising, there is also the possibility of a fall, as the reverse also is the case. The very mention of Rāmaprasāda's name throws some people into a frenzy of sentiment. They think that he was a born Yogī who had attained Siddhi in a previous birth, and consider him to be all in all in the realm of Sādhakas, but we are not of this opinion For we first hear what he has to say from his own mouth (in his songs),[2] then ascertain its trustworthiness by comparison with the account of his Sādhana as known to the community of Sādhakas, and finally test it carefully on the touchstone of the Śāstra. If even a much greater man than Rāmaprasāda says what is opposed to the Śāstra, we at once discard it as if it were the words of a madman; for millions of Rāmaprasādas do not count for even so much as the most insignificant insects, if the command of the Śāstra (by the grace of which Rāmaprasāda is an authority) is contravened We shall show that the song above quoted was composed by Rāmaprasāda in a very immature state of Sādhana We must first understand that at the time when Rāmaprasāda composed this song he had passed the first and entered the middle, and not the last, stage in the domain of knowledge, and had only just entered the higher domain of Sādhana.[3] It was because he wanted to unite Sādhana with Jñāna (knowledge) only, without reference to Bhakti (devotion), that he was led into inconsistency.

"Although knowing, why do you, O mind! seem not to know that the Universe, consisting of three worlds, is the Mother's

[1] Tattva [2] Author's parenthesis
[3] All seekers and worshippers are Sādhakas, but here reference is made to high Tāntrik Sādhana.

image?" The idea expressed in this passage belongs wholly to the realm of Jñāna (knowledge); but the verse, "You want to worship Her by moulding images of clay," reveals a state of mental restlessness so far as Sādhana is concerned. If everything in the three worlds is the Mother's image, then who can say that an image built of clay is not the Mother's image? If from the point of view of Jñāna (knowledge) the Universe, consisting of three worlds, is considered the Mother's image, then we must admit, with bowed heads, that an earthen image also is Her image In short, we must not think that Rāmaprasāda, in contravention of the command of Śāstra, is asking people to abstain from moulding images of clay. As a matter of fact, he is simply voicing his sorrow that, "although the Mother is omnipresent in the three worlds, I have to-day to worship Her in single form in an earthen image, because I cannot see Her in Her Universe-pervading aspect" And what Sādhaka does not sing the same song of sorrow until he attains the final stage of Sādhana preceding Siddhi? It is in order to remove this sorrow that it is necessary to worship Her, otherwise, why should one worship Her if from the very outset the sorrow ceases, and the Mother is realized as existing throughout the Universe? It is hardly necessary to point out what little spiritual competence such people possess as actually see earth instead of the world-pervading Mother, and yet, taking their cue from Rāmaprasāda, say: "O mind! you are still labouring under this error. You want to adorn with worthless tinsel ornaments the Mother who Herself decks the world with countless gems and gold." This, again, is an expression which merely indicates an unfulfilled aspiration in the realm of devotion.[1] It is foolhardiness on your part to want to adorn with tinsel ornaments the Mother, the Rājarājeśvarī of the infinite Universe, who adorns the world with countless gold and jewels! From this it does not follow that the Mother cannot be adorned or that the Mother does not adorn Herself, on the contrary, it proves that the Mother can be very well adorned, if one has the power to adorn Her.[2] She is the source of all beauty in the three worlds, so that it is the

---

[1] Bhakti

[2] That is, if one is spiritually fit.

height of presumption to bring tinsel ornaments, worthless as grass, near Her fair body It is difficult to restrain one's laughter at even the thought of putting tinsel ornaments on the fair body of Her before whose feet the countless stores of jewels of even innumerable Kuberas[1] disappear as does the light of a lamp before the sun It is because of the pain of the thought of this irremediable deficiency that Rāmaprasāda has said: "Ah! that Mother you wish to adorn with worthless tinsel ornaments!" Why, despite of this, Śāstra has prescribed that She shall be adorned, we shall show later Here we say this much that a person who proceeds to perform Sādhana is bound to satisfy his heart's desire by adorning the Mother It is the duty of all Sādhakas, male and female. When the heart is immersed in the depths[2] of Sādhana, that which these depths are overpowers, according to a law of Nature, the Brahmatattva of the Mother of the world.[3] To conquer that unconquered power of the Sādhana, even She Herself, who is unconquerable, often feigns Herself to be incompetent.

Sinking in the sweetness of the Creatrix's play of love for Her devotees, Dāśarathi, great depicter of sentiment,[4] has, in picturing the love of the Mother of the world, well displayed this in his poem entitled Āgamani[5] When, for the sake of the Sādhana, which was the Durgāpūjā festival of the Prince of devotees, the Mountain-King, his Daughter appeared as the Destroyer of Mahisa, and stood in the courtyard in front of his Maṇḍapa[6] on the evening of the sixth lunar day; when Menakā his Queen, whose life was in Umā,[7] ran out with joy to welcome Her at the report of Her coming; and when startled and made afraid by the sight of Her martial appearance, the great Sādhikā[8] of the Daughter[9] lost herself at view of this other form[10]—then, on her, Mother Mahāmāyā, the daughter of old,[11] cast Māyā and assumed a form of surpassing beauty.

[1] Kubera is God of wealth [2] Rasa

[3] When the Sādhaka becomes really full of devotion, then even the Devī seems to lose her non-dualistic Nirguna aspect, owing to the intensity of the Sādhaka's devotion to the manifested aspect [4] Bhāva.

[5] On the coming—that is, invocation [6] Temple [7] Her daughter, the Devī

[8] Menakā, Her Mother [9] Kanyātattva [10] Tattva

[11] The poem is speaking of Her as Pārvatī, or Umā By "of old" reference is made to her previous manifestation as Satī, daughter of Dakṣa

SONG

"She appeared as Gaurī, the Two-armed daughter of Mountain, Mother of Ganeśa.
Daughter of the Mountain-King,[1] with the graceful gait of an elephant.
Spouse of Aśutosa,[2] with two little children, held on Her two hips [3]
Caṇḍī appeared as though surrounded by moons [4]
The beauty of the moon-faced Umā surpasses that of a million moons.
Ten moons shone on the nails of the Mother's feet.
Seeing this, the moon in the sky pales through shame
Yet, can She be compared to the moon; She, at whose feet the moons roll?
In Autumn, in the Himālayas, it was like a fair of autumnal moons
In receiving the moon-faced Umā, the Queen took, as it were, the moon in her hand.
Behind Umā's family of moons[5] the moon in the sky was concealed.
With Her moonlike mouth the moon-faced Devī called out, 'Mother!'
The Queen replied:[6] 'Is it you, O Durgā! the Dispeller of sorrows?
With weeping, O Tārā, Mother! I have lost the pupils (Tārā) of my eyes
O Umā! to what a plight have I come since last I bid farewell to Thee!
O Mother! my body remains in the Himālayas and my life in Kailāsa [7]

[1] Himālaya [2] Śiva, the "easily appeased"
[3] Children are so carried in the east.
[4] That is, her children—namely, her two sons, Ganeśa and Kārtikeya, and two daughters, Lakṣmī and Sarasvatī
[5] Her children
[6] What follows is a conversation between the Devī as Umā and her Mother Menakā Her daughtership to Menakā was one of her spiritual Avatāras
[7] The Mount and Paradise of Śiva.

In Thy absence I lie on the earth as one who is dead.
To-day Thou hast brought life to my body, and with it speech.
O Mother! how is it that Thou dost not remember that Thou hast a mother?
If Thy mother dies sorrowing for Thee, Thou wilt incur the sin of killing Thy mother
Being sonless, what refuge have I but in my Daughter?
O Brahmamayī! all my hope is placed on Thee.
Old age comes upon me day by day, and at any moment I may die
O Tārā! wilt thou not seek me when my strength is gone?
What Thou doest, O Saviour from existence! makes me afraid,
Lest, O Mother! when I send for Thee at the hour of death Thou shouldst refuse to come '[1]
At these words of the Queen, the Queen of Śiva said in sorrow.
'When did you, O Mother! seek me? Whose father is a King and whose Mother is a Queen,
What if Her husband has, perchance, become a Sannyāsī?
The bitter words of women kill me with shame.
We hear them say Thou art a King's daughter, but hast Thou no Mother?
Father is of stone and so are you, O Mother!
But I cannot conquer my love for you,[2] and so I have come of My own accord '
The Queen replied 'O Lady of Īśāna! true it is that I am stone,
And, O Mother! for Her[3] whose daughter Thou art, it was best to be of stone.'[4]

Saying this the Spouse of mountain[5] greatly wept, and in plaintive words again addressed her Daughter.

---

[1] Blessed, blessed are you, O Dāśarathi, devoted poet! Rightly did you arrange to bring Her to you in due time It is concerning this that there is the saying, "In men that is cleverness which secures both the worlds." (Author's note)

[2] Literally, "Māyā," which here means attachment

[3] That is, Menakā

[4] Otherwise, how can She bear the pain of separation from Thee (Author's note)'

[5] Himālaya, the husband of Menakā and father of Pārvatī

'As the motionless mountain is My husband, how can I get news of you?'
O gracious Devī! I pray Thee forgive my offence on that account.
Many are the people, O Umā! who before me call Thee miserable, and as I hear them my mind burns with fire.
They say to me, O Queen! your Daughter, a tendril of gold, has become pale.
Destroyer of Tripura[1] lives by begging.
Beloved Umā is my only treasure, the treasure of worship
I want to keep my Son-in-law in my house, but Trilochana[2] is not willing that I should do so
Then archly and with pride Durgā said to Menakā,
Who has told you of your Son-in-law's distress?
My Husband is the Creator and Destroyer, the Lord of the three worlds.
Rather is it you, O Mother! who are a poor man's wife, but I am a Queen.
My Lord is the Lord of Kāśī,[3] and no one can describe Him
O Mother! in the world it is by My Husband's riches that people become rich.
Whoever with devotion begs of My Husband, to Him does Trilochana[4] give the wealth of liberation at a glance.
He is in want of nothing; but such is His nature that He yet behaves like some poor helpless man.
He who grasps the meaning[5] of this is filled with feeling,[5] and is saved from the cares of existence
Will your riches make your Daughter and Son-in-law rich?

---

[1] Śiva. [2] The three-eyed Deva, Śiva

[3] The glory of luminous Kāśī is much greater than that of all the riches of the infinite Universe. This is why Bhuvanesvara (Lord of the world), Parameśvara (Supreme Lord), and other epithets have been omitted, and the epithet Lord of Kāśī has been used to indicate the consort of Kālī. The purpose is more elaborately expressed in the line "He is King of Kings at Kāśī, and your Daughter is Queen of Queens" (Author's note).

[4] *Vide ante*

[5] Bhāva; a play on the word Bhāva, which means both "meaning" and "feeling".

Do you want to give riches to Her who holds the Universe in Her womb?
Can He be poor in whose house your Daughter lives?
As Annapūrṇā I give food to the world,
And the Ocean, Kubera[1] and others guard the wealth of Śiva.
How great, O Mother! must have been the religious merit[2] you have earned
That you were able to give your Daughter to Him!
Such is the power of My Husband that I can make you Indrāṇī,[3]
I am such a Daughter of yours as is equal to ten sons
It is out of jealousy that neighbours do not speak to you of happiness,
But wound you, O Mother! by speaking of sorrow.
The Queen said: 'O Brahmamayī! explain this to me
If Thou hast so much wealth, where is the sign of it?
O Śankarī![4] does not Śiva's heart yearn to adorn Thee?
Why has not my Son-in-law given Thee jewelled ornaments?
Of what use is wealth if the body of Umā-moon is unadorned
Poorly dressed and on foot Thou hast come This is what makes me doubtful (of your wealth).'
Playfully and with smiles Umā replies to Menakā.
'O Mother! Trilochana[5] cannot bear to see Me with ornaments,
For he says, What ornament is there in this world which can adorn Thee?
Tārinī,[6] Thou art My crest-gem Do gems become Thee?
Will the moon look bright if gems are placed on it?
My simple dress ever charms Āśutosa's[7] mind,
And what Pañcānana[8] desires that I do.

---

[1] God of wealth. [2] Punya
[3] Consort of the King of the Devas Indra
[4] Feminine of Śankara, a name of Śiva
[5] The "three-eyed" or Śiva, who in his forehead has the eye of wisdom (Jñānacakṣu)
[6] Epithet of the Devī as Saviour [7] Śiva, the "easily contented"
[8] Śiva the "five-headed"

If this were not so, innumerable and priceless jewels would lie in the dust before Me.'
The Queen said: 'Why should not ornaments become Thee?
Ivory, when set in gold, becomes more beautiful.
To-day I shall bring all kinds of jewels and see with my own eyes
Whether, O Īśanī! they become Thee or not'
Then in joy of love the Queen of Mountain brought jewelled ornaments,
And put them with care on Umā-jewel
Never, however, can ornaments look well on Umā's body,
She became like the moon in the grasp of Rāhu [1]
In grief the Queen became as it were, dead, and stopped the maids,
Saying: 'Do not bring worthless ornaments any more,
And quickly take off those which I have already put on Umā.
Let me see the unadorned body of the Mother
They do not become Thee, O Mother Śankarī! Ornaments do not become Thee!'
What Providence[2] is it which has made Thee, O Mother! Spouse of Hara?[3]
How beautiful Thou art, O Tārā! O Tārā, with face like the autumnal moon,
I have, O Mother! given the moon the name of Tārā as I lost the Tārā's (pupils) of my eyes.[4]
This beauty charms Hara's mind, and destroys its darkness
Is this the reason, O Mother Umā! why the Three-eyed Deva[5] does not allow Thee to be ever out of His sight?"

So long as the desire to adorn Her is not done away with in this manner, the effort[6] will not be successful; this is why Śāstra has made provision for Her adornment. On that day on which

[1] That is, the eclipsed moon [2] Vidhi [3] Śiva

[4] A play on the word Tārā, which means the "saviour" (a name of the Devī), and also a "star" and the "pupil of the eye" According to the Bengali idiom, "pupils of my eyes" means the "light of my eyes" The sense of the verse is that when Umā left Menakā the latter lost the sight of her eye, which is Umā Herself, and so by mistake gave her the name of Tārā (in its sense of star), although her proper name is "Moon".

[5] Śiva, Her Spouse [6] Sādhana

She sees that I am tired out, discomforted, and put to shame in my efforts to adorn Her, the merciful Tripurasundarī will, in order to end this trouble of Her son, adorn Herself with Her own beauty, and of Her own accord take Her seat on the throne of my heart. On the day on which when going to adorn the Mother with my ornaments, I shall myself be adorned with Her ornaments, on that day, my yearning to adorn Her will end for good and all. Then I shall throw up my arms in joy and call out to the world to see how, although all efforts to adorn the Mother fail, he who makes the efforts is himself adorned by virtue of the religious merit[1] he thereby acquires. Rāmaprasāda has also told us what sort of an eye is required to be able to perceive the beauty and sweetness of that adornment. We shall try elsewhere to make this clear. Here we would say that, whether it suits the Mother or not, I shall adorn the Mother if my own condition requires it, for the Mother is as much my Mother as She is the Mother of Brahmā, Visnu, and Maheśvara. The Mother's mother, Menakā, proceeded to adorn the Mother because it suited her to do so, irrespective as to whether it suited Umā or not. But because Menakā thought the ornaments which were suitable for her to be also suitable for the Mother, the Mother refused to be adorned with her ornaments (vanity),[2] and stood forth adorned with such ornaments only as properly belonged to the Mother. And then the divine[3] beauty of Menakā sank in[4] the sea of the indescribable beauty of Brahmamayī Umā. Then, throwing off the ornaments, consisting of the darkness of the vanity of individual existence, Menakā herself shone with the light of the Sun of the sole existence of the Mother of the world, and seeing at once the self-luminous true aspect of the Devī, which is consciousness, cried out. "Do not bring worthless ornaments any more, and take off quickly those which I have already put on Umā. Let me see the unadorned body of the Mother." When, in order to satisfy the yearning and effort[5] of Her Mother, the perfect grace of existence, consciousness, and bliss[6] flowed in streams from the

[1] Punya
[2] Ahankāra (Author's parenthesis)
[3] Daiva
[4] That is, dwindled into insignificance
[5] Sādhana
[6] Sat, cit, and ānanda

fair face to the fair feet of the Mother, all other adornments appeared as nothing before that supreme beauty. When thus her yearning was satisfied, Menakā eagerly said: "Let me see the Mother's unadorned body," for the Daughter, although a Daughter in the aspect[1] She had assumed for play,[2] was then Perfect and Eternal Brahman in its aspect,[3] as the Supreme Unity

It was the upward flowing current of his spiritual feeling which pained Rāmaprasāda at the absence of materials suitable for the satisfaction of that yearning, and led him to say "Ah! you want to adorn Her with worthless tinsel ornaments." This does not mean that "the Mother need not be adorned." The burden of the song of his sorrow was that he had not ornaments suitable for the adornment of the Mother This must be so, for is there any such luckless son in the world as yearns to call the Mother Mother and yet has no desire to adorn Her?

"The Mother who feeds the world with all kinds of food.
With what face do you want to feed Her on Ātapa[4] rice and soaked peas?"

He who can adorn others can also be adorned himself He who can feed others can also be fed himself[5] He who desires to adorn others may also desire to be adorned himself. He who desires to feed others may also have the wish to eat himself Either say at once that the Devī neither adorns others nor is adorned Herself, neither feeds others nor eats Herself, or say that She both adorns others and is adorned Herself, both feeds others and Herself eats Even if She is not, according to you, Herself adorned in Her aspect with form, yet in the formless aspect at least, as you understand and speak of it, She appears undoubtedly to adorn others. If so, how do you escape from the difficulty? All Śāstras and all people agree that the Formless aspect is eternally attributeless, and that it is impossible for that attributeless aspect to have the desire (which is itself an attribute) to adorn the world; but then, such is the virtue of the nineteenth century

[1] Rūpa [2] Līlā [3] Kaivalya-rūpa.
[4] See *ante*
[5] The idea of eating is in Her, otherwise She would not have fed the world, and when the idea is in Her, the idea of Herself eating must also be in Her When She is saguna, she is so not only to the world, but to Herself also

that nowadays we frequently hear of a Formless Deity with attributes. We, however, understand this attribute to be an attribute[1] of the worshippers of the Formless Deity instead of being really an attribute of the Formless Deity; for to admit the presence of an attribute in the Attributeless Brahman is tantamount to cutting flowers from a garden in the air Those who speak of Brahman as perfectly devoid of attributes admit, in order to account for the universe which is made of attributes, the separate existence of Māyā, composed of the three Gunas or attributes Owing to their not being able to bear the weight of the deep and solemn mental effort which is necessary for the admission of the separate existence of Māyā, they are placed in the following dilemmas: If, on the one hand, they do not admit the separate existence of Māyā; on the other, they see that in the denial of all connection of the world with the Formless Brahman it is impossible to call Him "Merciful Father." If, on the one hand, It is addressed with attributes, shame will make it difficult for them to show their faces to worshippers of the Deity in His aspect with form, for in order to possess attributes it is necessary to possess form; consequently, they have denied perfect attributeness (that part of it which necessitates the possession of form)[2] and present to view a queer sort of Brahman, half of which is with attributes and the other attributeless Formless, yet with attributes, with attributes, yet formless. This Brahman of theirs is called "existence, consciousness, and bliss,"[3] after the Śāstra,[4] "Merciful Father," after the Bible; "Creator" (Kartā) and "Lord" (Īśvara), after the Koran; and the "Formless One," through the malice which non-Āryas bear against Āryas; and He is also called "full of love" at times for the attainment of their selfish ends. Because they will not allow their Brahman to be identified with the Devatā whom Āryas worship, it has (despite its being, in fact, above name and form)[5] name, though not form,[6] otherwise how can It be

[1] A mental figment for which the worshippers alone are responsible

[2] Author's parenthesis.

[3] Sat, cit, and ānanda

[4] That is, the Hindu Śāstra

[5] Nāma Rūpa.

[6] The Hindu idea is that the Brahman has neither name nor form (Nirguna Brahman), or has both name and form (Saguna Brahman) These "reformers" put forward a Deity who has name, but no form, and is therefore neither Nirguna nor Saguna

constantly addressed with the exclamation "O!"? However that may be, even if this newly discovered Formless Brahman without attributes suits their purpose, we are ourselves in no wise bound to admit the existence of this novel appearance[1] We care very little for the Attributeless Brahman if He does not appear with form, and much less do we like this Formless One with attributes.

Who says that She who can feed others, as She can adorn others, cannot or will not Herself eat?[2] If the will of Her who is will itself eternally exists, that will has as much relation to feeding as to eating.[3] If you say that it is impossible for Her to eat, we shall say that it is also impossible for Her to feed If you admit the possibility of feeding, why should you not admit the possibility of eating? You may say She feeds the world, but who will feed Her? For you may argue that it is impossible to give food to Her who gives food to the infinite universe To those whom a knowledge of words has robbed of their sense and who cannot understand the truth,[4] these words appear very sweet and as the final and essential truth, for their mind is naturally unwilling to disturb the state of self-intoxication which these delusive words produce in them

"The Mother who feeds the world with all kinds of food,
With what face do you want to feed Her in Ātapa[3] rice and soaked peas?"

Can anything be said after this? Here, once for all, is the most final decision which the matter admits of! For these people think (in consonance with their mental trend)[5] that it is utterly false that She eats or will eat, the only essential truth being that She feeds!

If the Mother cannot be fed simply because She feeds the world, the reason for such inability is that if I want to feed Her She would demand repayment by me for all the food which She supplies to the world,[6] for you ask yourself how much She who feeds the

[1] Avatāra

[2] When the Sādhaka eats or thinks of eating, She it is who eats or thinks of it.

[3] *Vide ante* [4] Tattva [5] Author's parenthesis

[6] That is, She feeds the world, but you think that She has such a great body that She will not be satisfied with your small offerings

world can Herself eat. I say She may feed the world as much as She likes. What have I to do with that? I am bound to give Her only what She gives me to eat

My gratification will be in giving to Her the enjoyment[1] with which She has provided me and then retiring. I am not here to make payment of all Her dues My responsibility is to pay Her only such dues as I owe Her. She is Brahman only so long as I am Jīva She is Mother only so long as I am son She is a Devatā only so long as I am a man, and my worship of Her lasts only so long as I am "I" My worship of Her will be at an end the very day on which my "I-ness" will be at an end, or my individuality will disappear the very day on which my worship of Her will come to a close. So long as I shall have to eat Ātapa rice[2] and soaked peas, what justification have I for eating them without offering them to Her?

Although She is the Mother of the world, She is also my Mother Although She is Bhagavān of the Universe, She is also my Lord.[3] "The food which I shall eat, even that food I must offer to Pitṛs and Devas." What I shall eat even that my Iṣṭadevatā will partake of before me Had She been capable of taking offence like you and I because the food consisted of "Ātapa rice and soaked peas," would She have been worshipped by the three worlds as their Mother, merciful, kind to the poor, Protectress of the helpless, easily attainable by devotion and loving to devotees? Had not Śrī Kṛṣṇa thrown away the food laid out by Rukmiṇī[4] Herself (She who was full of supreme love and Mahālaksmī), and hurried to Dvaitavana[5] from Dvārakā[6] in order to eat the remnant of herb in the cooking-pot left over after Draupadī's meal (when that virtuous woman-friend of His, frightened at the prospect of being cursed by a Brāhmaṇa, sought His protection), would He have been called throughout the three worlds by the glorious name of "Friend of Pāṇdavas"? Had not Bhagavān, in spite of His being the Master of infinite universes and Lord of

[1] Bhoga There is a play on the word which also means the food offered to the Devatā

[2] *Vide ante* [3] Prabhu [4] His wife

[5] The forest where the Pāndavas resided for some time during their exile

[6] Śrī Krsna's capital

Vaikuṇtha,[1] assumed the form of young Gopāla on being moved thereto by the great devotion of Prahlāda, and taken with His own hand the plate of poisoned food from the hand of Prahlāda, who was grieved to give it to Him; and had He not put that food with the fingers of His own lotus-hand into His fair mouth, which is wont to drink nectar[2] given by Brahmā and other Devas, would He have been known by the beloved title of "Hari of Prahlāda," in spite of His being the Hari of the world? Had He not joyously taken in the hollow of His hand the grains of rice given by the wife (a devoted Sādhikā)[3] of the poor and destitute Brāhmana Sudāmā and tasted their sweetness, greater than the sweetness of nectar, singing the greatness of love, would anybody in this world have called Him *Friend of the Poor and Merciful Bhagavān*? Had not the Providence[4] who dispenses the four-fold fruit to Jīva considered sweet the fruits half-eaten by herd-boys, would the sweetness of the name "The joy of Nanda"[5] have been so much greater than that of "Sacchidānanda"[6]? Had not the Mother. the Genetrix of Brahmā and other Devas, left Her bejewelled throne in the luminously resplendent region of Kailāsa[7] and gone to the thatched hut of Kālaketu,[8] the hunter's son, illuminating the house and the surrounding woods with the light of Her beauty; had She not proved the fitness of Her name "Caṇḍī" by giving the Candāla's[9] son a place on the fair lap which is ever sought by Guha and Gajānana,[10] if Annapūrnā,[11] Charmer of the mind of Kāla,[12] had not blessed Kālaketu by feeding him from the breast which even Brahmā and other Devas hardly gain, and eaten the food of a Candāla; had the dispeller of Kālaketu's fear of death shrunk from becoming a hunter's mother—would the distressed Jīvas of the world to-day have wept and cried, "Mother"? Had not the Mother, the Devatā

---

[1] The heaven of Visnu (see *ante*)

[2] Amrta [3] Feminine of Sādhaka worshipper. [4] Vidhātā

[5] Nandanandana [6] Existence, consciousness, and bliss.

[7] The mount which is Śiva's abode

[8] An incident in Kavikankan's Caṇḍī.

[9] The hunter [10] Kārtikeya and Ganeśa

[11] The Devī as Lady Bountiful and giver of food [12] Śiva.

whom Suratha and Samādhi[1] sought in Sādhana gratified the two Sādhakas by accepting, in the woods on the bank of a river, their worship with fruits and roots and offerings of blood issuing from their pierced hearts,[2] would Sādhakas have staked their lives in their determination to perform Sādhana of the Mother? Both Śāstra and report say that Mahārājā Suratha and Samādhi the Vaiśya King, whose life was itself a great Samādhi,[3] after establishing the Mother in an earthen image daily for three years, inflicted cuts upon their breasts with swords, and with the blood issuing therefrom made offering in the great worship, that by such intense devotion[4] they might speedily get sight of Her.

This puts me in mind of something. The cutting of his own breast by a son in the worship of the Mother cannot be a favour of the Mother And why being Mother should She be so cruel? In my opinion, however, Suratha and Samādhi did not cut themselves to their hearts in order that by satisfying Her with such a sacrifice the Mother might appear before them They had heard from their Gurudeva, Maharsi Medhasa, that the Mother dwelt and played in the hearts of devotees. Hence they took the terrible determination "to see Her by bringing Her out from their hearts by importuning, if not by satisfying, Her" And with such intention they inflicted sword-cuts upon themselves. Otherwise, what was the necessity for so intense a form of devotion?[5] People may call the blood which issued from their hearts their heart's blood, but I say that it was not merely the blood of the heart, but also attachment. And because this was so, blood flowed from the hearts of the Mother's devotees, brimming with love for the Mother. The moment such hearts were pierced, streams of love flowed copiously from them. But that love is transparent, fair,

[1] The King Suratha and the Vaiśya Samādhi referred to in Caṇḍī (Mārkandeya Purāna) When wandering in poverty in the forest Rsi Medhasa spoke to them of the Devī whom they afterwards worshipped Suratha in order to become a great King, and Samādhi that he might gain Moksa The Devī granted both boons, Suratha is to be the Manu of the Savarnika (the next) Manvantara

[2] They pierced their hearts, and blood flowed out, which was then offered to the Devī. The Sādhaka sometimes makes offering of his blood after making incisions in the body

[3] Ecstasy, communion with Brahman. [4] Tapasyā [5] Tapasyā

pure, unsoiled, thick, deep, and milk-white. How, then, did it become blood-red? How can I tell you? O devotee! you alone can say whence came that blood To me it seems that the Mother who adorns the throne of the Isle of Gems[1] in the Sea of Milk[2] lay happily in that sea, which is the devotee's heart, so that all blows which fell on it fell on the sacred feet of the Devī, who is so loving to Her devotees Then, by the waves thus raised, the bright red paint on the lotus-feet of the Mother of the world,[3] which Sadānanda[4] had lovingly applied with his own hand, was washed off, and, mixing with the deep attachment of the devotee's heart, appeared as blood to the view of men Otherwise, when the devotee had already offered his body, senses, heart, Ātmā, and all he possessed at Her feet, what was the necessity of re-offering that heart again and again to satisfy Her? The sea, despite its depth, is full of waves Similarly, notwithstanding that love is ever deep, it is constantly restless. Such restlessness is its natural characteristic. To Him whom I love with all my heart, and to whose feet I have offered my all, to Him, nevertheless, I desire to offer it again and again, ten times every half an hour

I know not whether it is a quality of love or of its object, whether of the devotee or of the beauteous feet of the Mother But it is a fact, that as often as Suratha and Samādhi, urged by such restlessness, struck their hearts, so often did the Mother of the world move Her feet to let them know that She was awake, and gave clear evidence thereof in ripples of blood raised thereby. At last, fearing lest Maheśvara should take it to heart were all the dye so lovingly and carefully applied by Him washed off (lest Śiva's words should prove false by the pain caused to the heart of the devoted Sādhakas were their constant offering of attachment to Her spurned and rejected),[5] the Daughter of mountain left that

[1] Manidvīpa [2] Ksīra [3] Hindu women paint their feet with red lac
[4] Śiva, the 'ever joyful".
[5] Author's parenthesis The passage is obscure It has been already said that the blood was not merely blood, but the attachment of the heart, the meaning of which appears to be that the shedding of the heart's blood was, as it were, the shedding of the heart's attachment As this shedding is supposed to be caused by the Devī living in the heart, the Sādhaka might think to it be the rejection by Her of his offering of attachment. What the words of Śiva are cannot be made out from the context, unless it be the Tantra Śāstra in general.

comfortable couch and showed Herself to the Sādhaka by awaking, as one who is consciousness, in the earthen image, the beauty of which gave joy to their eyes She showed Herself in a manner as if She knew nothing of all that had happened theretofore Her heavy and indolent eyes, like those of one who has suddenly awakened from sleep, were stirred by a Mother's love, soothing the hearts of the devotees by shedding upon them the nectar of Her serene regard; and smiling softly with Her ruddy lips, She said to Suratha, "Mahārājā, take what you like," and to the Vaiśya also, "Gladdener of Kula (Kulanandana),[1] take what you like." Ah, how sweet! The expression "Gladdener of Kula" in the mouth of the Mother was no mere word of address. It showed that the gate of Her unbounded love was open. The Mother charms with such sweet and soft address those who seek Her by becoming Hers only. Mahārājā Suratha was an interested[2] Sādhaka. In spite of having been robbed and driven away by sons and relations, the bitter thirst of his mind for enjoyment of worldly things was not satisfied, so that he worshipped the Mother in order to regain his lost kingdom. This was why the Mother who dwells in all hearts addressed the Prince as Mahārājā. As for the Vaiśya, his keen dispassion,[3] which had consumed his worldly desires to their very roots, was not to be satisfied so long as he did not obtain the Mother, the Mahāmāyā, who is the centre of all this Māyā This was why the Mother very fondly and very affectionately used the title of "Gladdener of Kula" in addressing this son of Hers who had lost the Mother. Just as a worldy mother affectionately calls her son "support of his Kula (race), or ornament of his Kula (race)," if he be great and glorious, so the Mother, in spite of Her being above the world, was, as it were, over-powered by Her Maternal affection, and called the Vaiśya "Gladdener of Kula". O Mother, Thou hast none in Thy Kula (race); how, then, could he become gladdener of Kula[4] to Thee?

[1] See *post.*

[2] Sakāma, because he worshipped in order that he might gain the material benefit to himself of becoming a great King, whereas his companion was striving for the spiritual end of liberation' '

[3] Vairāgya

[4] Kulanandana The word Nandana means also son. There is a play on the "Kula," which means "race family," as well as a form of Sādhana It also means "shore" or "bank" See text, *post*

Perhaps it is because Thou hast appeared as Mother that Thy attachment to Kula has so greatly increased. That Thou hast none above Thee in Thy Kula (race)[1] is no reason why Thou shouldst not have descendants. If really Thou hast no descendants in Thy Kula, then who are we? Whether Thou hast a Kula or not, Thou art the root of Kula, Kulakundalinī[2] Herself. The Kula path,[3] O Mother! is for him who follows Thy path. My desires for Kula[4] have been fully gratified. Now, O Mother! take me out of Kula[1] into Thy arms, so that sitting at the root of Kula[5] I may penetrate into its mysteries. Let the Kulakula sound[6] of the river of existence[7] cease for ever O Mother! it was because Samādhi, Thy son immersed in Samādhi,[8] gave lustre to this Kula[9] by passing beyond the two Kulas[10] of this river that Thou didst give him the endearing title of "Gladdener of Kula". Blessed were your devotees, Suratha and Samādhi! How shall we, Jīvas of the Kali age, penetrate the deep mystery of the offering of sacrifice by you? By you alone was it offered, and by the Mother alone was its meaning understood O Sādhaka of the embodied Deity![11] be you interested or disinterested in your Sādhana,[12] inquire now of Suratha and Samādhi what has to be done in order to directly perceive[13] the appearance of the Mother in an outer image The worship in which men like Suratha and Samādhi wounded their breasts with their own hands in order that they might see the Mother of the world in an outer image—that worship is called idolatry to-day in the Kali age by the community of infidels themselves, confused by the "learning and science" of the nineteenth century How absurd it is to say that Mahārājādhirājendrā[14] Suratha, the

---

[1] No one is Her progenitor

[2] The name of the Devī whose abode is in the Mūlādhāra There is a play on the word Kula.

[3] The Tantra

[4] Here "family"—that is, the world

[5] Tāntrik worship

[6] The sound made by running water Play on the word Kula

[7] Bhavanadī

[8] Ecstasy, a play on the Vaiśya's name

[9] Human race

[10] Banks

[11] Sākāra

[12] That is, be the Sādhana done with the desire for personal benefit or not as in the case of Suratha and Samādhi

[13] Pratyaksakāranam

[14] A compound of the words Mahārājā, Adhirājā and Indra The word Indra used as a common noun means "chief"

paramount Monarch of this earth, with its oceans, and high-souled Samādhi, whose heart was under the sway of intense dispassion,[1] and lighted by the fire of spiritual knowledge,[2] rent their hearts and made streams of blood flow therefrom in the course of a play with a mere doll Such criticism against the Savarnika Manu[3] is nothing but a clear sign of the influence of the Kali age. However that may be, to Her who accepted even heart's blood as sacrifice from Suratha and Samādhi in order to uphold the honour of the words of Śāstra told by Herself, "Ātapa rice and soaked peas" cannot be unacceptable; and it is because they are not unacceptable to Her that the Sādhaka has with simplicity said.

"O Mother! in the Devaloka Devas worship Thee daily with nectar[4] O Jagadīśvarī![5] rulers of the earth worship Thee with delicious food But, O Mother! Thou canst not for that reason reject my offering of leaves, flowers, fruits, and water O Mother! does fire refuse to accept blades of grass because in the sacrificial pit fire is worshipped with firewood along with ghee?" Fire is called the "all-eater,"[6] because by virtue of its power of burning it is capable of appropriating to itself all things.

Fire accepts and consumes indiscriminately anything which is offered to it Similarly, the merciful Devī, who grants all desires, accepts, for the gratification of Sādhakas, anything which is offered in the name of the Almighty, Omniscient, and All-good. This acceptance is not to supply any want on Her part, but in order that She who bears great love for Her devotees may maintain them and their Vratas[7] Otherwise, in the dominion of Her who is abundance[8] itself and is plenty,[9] the character of things[10] and power,[11] there can be really no want.[12] If there by any want it is only the want of want Just as She has no want of "ātapa rice and soaked peas", so also She has no want to sweetmeats,

[1] Vairāgya [2] Tattvajñāna [3] *Vide ante.*
[4] Amrta [5] Mistress of the universe [6] Sarvabhuk
[7] Vows, religious rites (see *Introduction to Tantra Śāstra*)
[8] Mahābhāva. [9] Bhāva [10] Svabhāva [11] Prabhāva
[12] Abhāva is non-existence Mahābhāva and Bhāva are translated as plenty "because they have been made antitheses of Abhāva or want" As for Svabhāva and Prabhāva, the author appears not to have been able to resist the temptation of using these words for the sake of alliteration

sweet-rice,[1] and nectar[2] What cause for sorrow or shame is there, then, in offering Her "ātapa rice and soaked peas?" To Her the store of nectar[2] churned out of the seven seas is as much an atom as "ātapa rice and soaked peas" are atoms[3] She is as much unattached to ātapa rice and soaked peaked peas as to nectar.[2] Although She is really as free from attachment as the water on a lotus-leaf, when playing at the play of Samsāra, full of Māyā, She, in order to draw devotees to Herself, merely pretends to be delighted by the receipt of all these materials Otherwise, what form of delight does the Devī, who is all delight and perfect delight, want that She should feel delight in receiving offerings of food.[4]

It is ridiculous to think that offerings of food will give delight to the Ānandamayī,[5] who is present in every atom of those offerings as consciousness[6] Her delight and joy of which the Śāstra speaks in dealing with the subject of worship are not Her delight and Her joy, but the play of the delight of Sādhana and the joy of Sādhana in the Sādhaka. We shall try to explain this point more clearly in its proper place. Here only we would observe that Rāmaprasāda sang the story of His heart with a mind full of sorrow, a sorrow which attacks every Sādhaka so long as the supreme truth[7] does not dawn in the first stage[8] of Sādhana His sorrowful song is not the expression of a decision arrived at in the domain of knowledge,[9] but the indistinct expression of an ungratified longing in the domain of devotion.[10] Through their senseless interference in matters in which they have no competence, the community of undevotees, who are ignorant of the truth,[11] and without experience in these matters, put on the airs of wise men before the community of infidels[12] by giving to words belonging to the sphere of devotion a queer appearance, coloured by the sphere of knowledge.[13] But they failed to see

---

[1] Paramānna, rice cooked with milk and sugar
[2] Amṛta
[3] Paramānu To Her who is Brahmā one is as insignificant as the other.
[4] Naivedya
[5] Devī, who is bliss or delight
[6] Citsatta.
[7] Paratattva
[8] Adhikāra
[9] Jñāna
[10] Bhakti
[11] Tattva
[12] Pāsandas
[13] Jñānakānda

that the sky was over-clouded, and a single shower was likely to wash off the light[1] colour with which they had painted these pictures. It is highly amusing to see people taking the name Rāmaprasāda and making themselves known to others as his followers, yet all the time trying secretly to draw him to their own party. We are unable to understand how such people as hold so much intelligence in themselves[2] can have room[3] to digest the food left by Rāmaprasāda. It is during life that evidence of men's Sādhana is seen. But Rāmaprasāda gave evidence of his Sādhana in death as well as in life. By performing worship the night preceding his death, and placing the Mother's image before him even at the time of death, the high-souled accomplished Sādhaka has given us full proof of his faith in Brahman with form,[4] and of his performance of worship of the Deity with form[5] During life the Mother with form[6] danced constantly in his songs and his heart. If after this a man can find it in himself to say that "Rāmaprasāda did not worship the Deity with form," he may as well also say that Rāmaprasāda had no soul.[7]

We shall quote here another of Rāmaprasāda's songs of self-resignation. In this it will be seen how even his body and senses, not to speak of his mind, heart, and very self,[8] were absorbed in the worship of the Mother.

"Of what use, O brother! is this body if it does not melt in love for Daksinā?[9]
Oh, fie, fie, to this tongue if it does not utter the name of Kālī.
Those eyes are sinful which see not the form[10] of Kālī.
Oh, how wicked is the mind which does not sink under Her feet.
May thunder strike those ears which do not hear Her sweet name, making copious tears flow from the eyes. For what purpose does their existence serve?

[1] As opposed to fast colour
[2] Literally, "in their stomachs" — a Bengali idiom
[3] In those stomachs
[4] Sākāra
[5] Sākāra Upāsanā
[6] Mūrtimatī
[7] Ātmā.
[8] Ātmatattva
[9] The gracious Devī
[10] Rūpa

Oh, should we desire to have the hands which fill the belly, if they are not joined together to hold sandal paste, Javā flowers, and bael-leaves?[1]

Oh, of what use are the feet, and wholly without purpose is the work they do by day and night, if they do not willingly and gladly carry us there where images of Kālī are enshrined?

If a man's-senses are not under his control, can Devatā be so?

Rāmaprasāda asks: 'Does a Babul[2]-tree ever bear mango fruits?' "

Let the Sādhaka here ask the critic what kind of Rāmaprasāda it was who wrote this song?

There are, again, many people who, on hearing all this infidel talk, think it to be a novel and refined form of criticism, which the brilliant genius of the nineteenth century alone with its constant pursuit of knowledge and science has originated But we say that this iconoclasm is not a thing of to-day only when considered as a revolutionary principle in the sphere of worship. It has always existed since the creation of light and darkness, since the beginning of the eternal quarrel between the race of Devas and the race of Daityas, and has lasted as long as nectar[3] and poison have existed together in the depth of the sea; as long as there have been light and spots in the moon; as long as there have been heaven and hell,[4] sin and virtue,[5] Dharma and obstruction thereof,[6] Deva and Dānava,[7] man and Piśāca,[8] knowledge and ignorance, faith and faithlessness, Sādhus[9] and libertines, devotees and infidels. Even those who go to heaven fall into hell[10] when their religious merit[11] is spent. Even wise men are led astray when the attraction of sin becomes strong, and even Sādhus[9] hanker to eat and drink things injurious to them when they become delirious in disease.

---

[1] These are offered in the two joined palms to the Devī in worship
[2] A wild tree
[3] Amrta [4] Svarga and Naraka [5] Pāpa and Punya
[6] Vighna [7] Enemies of the divine principle
[8] A low, unclean form of Spirit. [9] Pious men
[10] To work out the effect of sin Ordinarily, hell is gone through first, then heaven, and then earth.
[11] Punya

Similarly, non-Ārya proclivities, the unhappy result of evil deeds in previous births, move and possess the hearts of Jīvas, in spite of their having been born in the Ārya race. This it is which gives rise to the kind of criticism under consideration. Eternally ignorant as we are of the root principle, we see only the fruit, and think that the branch alone is its cause; whilst as a matter of fact He it is who is at the root of all fruits—He whose command gives sour, bitter, pungent, and sweet tastes to the sap of trees from which fruits spring according to the seeds from which they grow. We therefore often find the hearts of even Caṇḍālas, who are devoted to Bhagavān, to be adorned with Sāttvik[1] qualities becoming Brāhmaṇas, whilst even Brāhmaṇas fall into a state worse than that of Caṇḍālas if they become estranged from Bhagavān When, in spite of being the son of Brahmā Himself, and father-in-low of Bhagavān, who is perfect and eternal Brahman, and husband of Bhagavatī Prajāpatī, Dakṣa did that which became an Asura, and lost all devotion to the feet of Bhagavān and Bhagavatī, Paśupatī,[2] the Destroyer of the Paśu bonds[3] of the three worlds, attached to the headless trunk of His father-in-law the head of a goat, the worst of beasts[4] On the other hand, in the incident on which the Śivarātri Vrata[5] is based, we see the same Paśupati taking mercy on a Niṣāda[6] King, a killer of animals, delivering him from the terrible fear of death, taking him to the abode of Kailāsa, which great Yogīs long to attain, and giving eternal peace to the Caṇḍāla, scorched as he was by the three fires,[7] setting him in the cool shade of His feet The Gītāñjali[8] therefore says:

[1] Good qualities due to the predominance in them of the Sattvaguna
[2] Śiva as Lord of creatures
[3] Bonds which bind Jīvas, as ropes bind paśus or beasts
[4] This was after the sacrifice of Dakṣa, at which the latter had slighted Śiva Hence Dakṣa is represented as a man with a goat's head
[5] On a stormy night a hunter with game on his back got up on a bael-tree at the foot of which Śiva and Pārvatī came and sat As the hunter mounted on the tree bael-leaves fell on Śiva This satisfied Him, and He blessed the hunter
[6] King of Niṣādas, or Vyādhas, or Caṇḍālas, who live by hunting, regarded as a low and cruel caste
[7] The three sorrows—ādhyātmik, ādhibhautik, and ādhidaivik—due to the self, the external material world, and the world of Devas
[8] The Author's volume of verses

SONG

"Ah! the Dispenser of the fourfold fruit sits at the root of the bael-tree

Hence the Vyādha's[1] hunting has brought the four-fold fruit to the hollow of his palm

Various kinds of fruits are borne by trees—so people do think

But it is not the trees, O brother! which really bear fruits.

Fruits are borne by the energy of its root.

O Vyādha! the tree which gave you shelter was no ordinary tree, but that which gratifies all desires.[2]

At the root of that tree was the Guru of the world, in consequence of Sādhana performed by you in previous births.

Blessed was your initiation in hunting, blessed was the training you had received in archery

In consequence of which the Destroyer of Kāma[3] accepted bael leaves from you

Blessed is the tithi[4] of Śivarātri, in which the Mother, Protectrix of the world, took a Vyādha's son into Her arms instead of casting him away as a Caṇḍāla.[5]

If He who to-day, being born in a Brāhmana family, omits to observe the Vrata, then whom would you call a Candāla?

Above were you, O Vyādha Candāla! and under you was the Lord of the three worlds.

How can I understand the meaning of this—born though I am in a Brāhmana family?

In order to uphold the honour of a devotee, Bhagavān, who is in the power of devotees, took His own place below, and raised the devotee on high

If the devotee falls, it will be difficult to save him

This was why the Lover of devotees sat at the root of the tree, in order that he might hold the devotee in His arms.

---

[1] See note, *ante*

[2] Kalpa-tree

[3] Śiva as destroyer of the Lord of Desire

[4] Lunar day

[5] One of the lowest castes

O hunter! in order to bow to you to-day it is necessary to cross the Lord of the Universe.[1]
I therefore bow to your feet, O Caṇḍāla! from a distance.
Bless me, O Niṣāda-King! that I may to-day lose my Brāhmaṇahood
And, making me your younger brother, give me, O brother! a place in Mother Caṇḍī's bosom.
You have, O brother! taken me up on the tree of Kula.[2]
If I now fall, there will be an end of me.
In the name of Śiva, in the name of Śiva, I stretch out my hand. Raise me to you."

Because such fall is inevitable in human life, the Three-eyed Bhagavān, who peers through the three divisions of time,[3] has, with a view to the cause of this fall, warned the world of Sādhakas beforehand, and Himself said in the Yoginī Tantra:[4]

"Many celestial[5] and terrestrial obstacles appear in pilgrimage, construction of palaces, and specially at the beginning of any religious act, Vrata, or Yajña.[6] The Devatās who bring about or preside over these obstacles should be worshipped at the very outset with sweetmeats and sacrifice, otherwise irremediable obstacles will surely appear. Besides these outer obstacles, there are other obstacles which reside in the body of the operator or Sādhaka himself These inner obstacles possess the minds of Jīvas, and are manifested as sins knowingly committed My Beloved! hear an account of these obstacles. O Devī! some of these mental obstacles appear as restrainers,[7] and others as instigators.[8]" (As a matter of fact, by fighting with each other, both these restraining and instigating obstacles seem only to waste the Sādhaka's lifetime, so that instigating obstacles also should be considered as restraining obstacles in a different form;

---

[1] Viśvanātha, "Cross," because the Lord of the Universe is between the hymnist and the Vyādha, for Śiva was at the foot of the tree

[2] That is, Kulasādhana.

[3] Past, present, and future

[4] Second Part, Eighth Paṭala

[5] Daiva

[6] Vow and sacrificial rite (see *Introduction to Tantra Śāstra*).

[7] Nivarttaka

[8] Pravarttaka.

otherwise, an inclination[1] which instigates work would never have been called an obstacle by the Śāstra Such instigating inclinations are merely ropes from which swing cradles of doubt. Description of obstacles follows·) "Thought of sinful objects, whether they are near or very far off, be the distance a thousand or hundred thousand yojanas;[2] detriment to religious work through laziness, grief, delusion, old age, and disease, which destroys youth and wealth (4, 5); quarrel with wife; famine; home difficulties (quarrels with relations, quarrels with members of family, and so forth); anxiety on account of many Vratas[3]" (undertaking many Vratas at one and the same time, and then being anxious for fear of occurrence of omissions in their performance); "the vanity that 'I am a righteous man' (6); sudden subjection to grief, in spite of the absence of the occurrence of any sin[4] during the performance of a religious rite; the occurrence at the sight of Devatā Himself and His manifestations[5] of such perverse ideas as that Tulasī leaves[6] are mere leaves of a tree; myrobalans[7] are mere fruits of trees; Sālagrama[8] is a mere stone; images of Devatā are mere pieces of wood, and a Brāhmana is merely an ordinary man; Svayambhu Śiva[9] is merely a round stone; conch is merely a kind of shell, and the horn of rhinoceros[10] is merely flesh in a transformed state These and such other notions as that Tīrthas[11] are merely water, Gangā is a mere river, and holy places are mere pieces of land, repeatedly appear in the mind of Jīvas as obstacles in the form of scepticism, and obstruct the performance of a religious rite (7-10). It is only when the mind is drawn by the upward attraction of Dharma by virtue of merit,[12] acquired in previous births, strengthened

[1] Vrtti. [2] Eight or nine miles

[3] Religious rites (see *Introduction to Tantra Śāstra*)

[4] Pātaka, which most probably here means sin caused by any omission or irregularity. [5] Vibhūtis.

[6] Used in worship of Visnu The Tulasī plant was originally a Gopī, beloved of Krsna, cursed by Rādhā Brahmavaivartta Purāna, Prakrti Khanḍa

[7] Given at samkalpa rite

[8] Stones of peculiar structere found in the Gandakī River, worshipped as Nārāyana

[9] Anādi, or self-sprung Lingas

[10] Used in Eastern Bengal in Tarpana as arghyapātra (offering vessel).

[11] Here sacred rivers [12] Puṇya

by firm faith, and thoroughly purified by instructions from Guru, that it is rendered capable of crossing this sea of obstacles. Again, a wicked mind is the cause of the appearance of these obstacles. In fact, the mind alone causes man's bondage, as well as liberation (11)" (Knowing the truth about these obstacles, a Sādhaka should at the very commencement of a religious work resolve to control his mind, and should seek refuge at the lotus-feet of Mahāśakti, invoking Her that he may gain power and strength for himself.)

Now, Sādhakas will see that the prediction of Bhagavān in the Śāstra is a subtle criticism of the present time. But seeing we see not, and knowing we know not, that there already visibly exists a visible root infinitely more subtle than all these subtle fruits. Hence all that we can do is to weep plaintively and pray: "Victory to Thee, O Three-eyed Mother! Take me out of this deep, dark well of one-eyed criticism, and, O Mother! give light to the eyes of Thy children of darkened vision by painting with the eye-paint of Thy beauty,[1] which is existence, consciousness, and bliss,[2] an Añjana better than crushed Añjana; so that, looking at that fair countenance of Thine, soft with kindness, which, though black, is cool with the coolness of a crore[3] of moons, and is bright as though it were a sun, we may, O Mother! resign ourselves as the Mother's children to the Mother's arms."

[1] The black appearance of the Devī is here called an Añjāna (black collyrium), with which the eyes are painted

[2] Sat, Cit and Ānanda

[3] Ten millions.

CHAPTER XVIII

ORDINANCES RELATING TO WORSHIP[1]

In the authorities already quoted the Śāstra has ordained the exorcism of Spirits[2] and removal of obstacles even before the commencement of worship, Japa, Yajña,[3] or such other thing. The reason for this is that through the oppressiveness of Bhūtas, Pretas, Piśāchas, Daityas, and Dānavas,[4] even auspicious works become beset with obstacles, specially in the Kalī age, and the nineteenth century therein This is why we have had to write at such length in the refutation of the Kalī-daitya[5] in connection with the subject of worship Though every matter which we have discussed may not be found in the Śāstra, we have been obliged to deal with them because they are relevant to the Śāstra of which we treat.[6] In order to depict the scenes of the Rāmāyana and the Mahābhārata, it is as much necessary to introduce Rāvaṇa, Kumbhakarna, Duryodhana, and Śakuni,[7] as it is to present Sugrīva, Vibhīsana, Bhīma, and Arjuna[8] Similarly, in establishing the authority of the rites relating to worship, it is as much necessary to introduce the band of wrong-arguers, who are a shame to the land of Bhārata, the Motherland of Āryas, as it is necessary to present Digambara, Rāmaprasāda, and Dāśarathi[9] who lived in the love of the Mother of the world. The errors of the non-Ārya community are daily accepted, as though they were the sayings of the Sāstra and the words of Sādhakas. It is in order to save the guileless Ārya community from this terrible, dangerous situation in which it is placed that

---

[1] Pūjāvidhāna
[2] Bhūtas
[3] "Recitation" of Mantra and sacrifice
[4] Ghosts, evil spirits, the demoniac enemies of the Devas
[5] The evil genius of the Kalī age
[6] Upāsanā-tattva
[7] All bad characters The two first are brother Dānavas Duryodhana was the head of the Kauravas Śakuni was his adviser and maternal uncle
[8] All good characters Sugrīva was the Monkey-King ally of Rāmacandra Vibhīsana, though brother of Rāvana, was ally of Rāma Bhīma was brother of Yudhisthira, second of the Pāndavas and Arjuna was their third brother
[9] Celebrated Tāntriks, Sādhakas, and poets

we have been obliged to discuss the views of the opposing party, and to show that they are not approved of by the Śāstra. How tortuous is the course of time[1] when everyone seeks a Dharma[2] suited to his liking. For those who thus seek Dharmas to suit their individual tastes, the Śāstra is an eyesore; for that is called Śāstra by which the wayward faculties of the mind are brought under control, and which is, in fact, the unfailing instrument by which the vast dominion of the Queen of Queens[3] of the Universe is ruled. It is no wonder that the Śāstra should be an eyesore to unruly subjects who dishonour the commands of their Sovereign. Subordination to the commands of Śāstra is nowadays considered derogatory to freedom, and consequently extremely distasteful. What, however, such persons really think is that their Dharma should be subordinate to their command, for they consider themselves free men.

Idleness makes people semi-omniscient, for idle people eagerly seek opportunities to avoid work; and it is really this eagerness to avoid labour which lies at the root of their unswerving faith in such Śāstras as seek to establish the superiority of Jñāna-kāṇḍa[4], of their unique love for the Yoga Vāśiṣṭha, Bhagavadgītā, and Upaniṣads, and of their equally unique repugnance for Tantra, Mantra, Yoga, Bhajana and Sādhana Śāstras Rising before daybreak, bathing early in the morning, performance of the Sandhyā rite,[5] cleansing temples, collecting Kuśa grass, flowers, Tulsī leaves, Bael-leaves, and so forth, fetching water from streams[6] taking only one meal a day, eating havisya food[7] without flesh, performance of religious rites, Śrāddha[8] and Tarpana,[9] observing hospitality and continence,[10] lying on the ground, keeping up at nights, visiting burning-grounds[11] and places of pilgrimage,[12] constant expenditure of money on religious works in the names

[1] Time has a degenerating effect until the renewal of the world after dissolution (pralaya).
[2] Religion, duty, etc.
[3] Rājarājeśvarī
[4] Department of knowledge
[5] See *Introduction to Tantra Śāstra*
[6] For worship.
[7] A pure kind of food made with particular fruit and vegetables, and cooked in a particular manner See my "Mahānirvāna Tantra"
[8] Obsequial rites.
[9] Oblation
[10] Brahmacarya.
[11] Śmaśānas
[12] Tīrthas.

of Devas and Pitṛis[1]—all these are doubtless troublesome things Had not Sādhana-Śāstras prescribed them, we have little doubt but that these people would have at once abandoned the Gītā[2] and Upaniṣads, and sought refuge with Tantra and Mantra. At the foot of all this over-insistence of knowledge is the desire to avoid work. Those amongst the Vaiṣṇavas who are steeped in lethargy any laziness have for a long time been saying: "The Karmakāṇḍa[3] is a jar full of poison" The Śiva community also says, through the grace of Śankarācārya: "Sadāśiva am I, and consciousness."[4] The Śākta community says: "Bhairava am I; Śiva am I." Those who are initiated and educated in the polemics of knowledge and science of the nineteenth century consider the chief and final decision of all Śāstras to be that there is no connection between Dharmā and Karma;[5] but in the Bhagavadgītā (which is the basis for all the Śāstras on the authority of which these people seek to establish the superiority of their novel, tasteful, and agreeable views) the commands which Bhagavān Śrī Kṛṣṇa Himself gave to Arjuna respecting work, when the latter was unable to decide for himself what to do, clearly prove that there is no greater sin for a man who is attached to the world than to give up work.[5] But we need not confine ourselves to ordinary folk attached to the world, for the Bhagavadgītā says that the Yoga of work is the highest duty even of Yogīs who are detached from it. For instance:

"In this world there is a twofold path, as I before said, O sinless one! that of Yoga, by knowledge of the Sāmkhyas, and that of Yoga by action of the Yogīs "[6]

"Man winneth not freedom from action by abstaining from activity, nor by mere renunciation doth he rise to perfection."[7]

"Nor can anyone, even for an instant, remain really actionless, for helplessly is everyone driven to action by the qualities[8] born of nature.[9]"[10]

---

[1] Forefathers (see *Introduction to Tantra Śāstra*)
[2] The Bhagavadgītā now so widely known and preached
[3] Department of work
[4] Cinmātra
[5] Karma, action, work
[6] Mrs Besant's translation is here adopted
[7] III 4
[8] Gunas
[9] Prakrti
[10] III 5

"Who sitteth controlling the organs of action but dwelling in his mind on the objects of the senses, that bewildered man is called a hypocrite[1] But who, controlling the senses by the mind, O Arjuna! with the organs of action, without attachment, performeth Yoga by action, he is worthy."[2]

"Perform, then, right action, for action is superior to inaction, and, inactive, even the maintenance of thy body would not be possible."[3]

"The world is bound by action, unless performed for the sake of sacrifice[4] For that sake, free from attachment, O son of Kunti! perform thou action."[5]

"He who on earth doth not follow the wheel thus revolving, sinful of life and rejoicing in the senses, he, O son of Pṛthā[6] liveth in vain."[7]

Again: "Janaka and others, indeed, attained to perfection by action."[8]

"There is nothing in the three worlds, O Pārtha![9] that should be done by Me, nor anything unattained that might be attained; yet I mingle in action "[10]

"Who abides ever in this teaching of Mine, full of faith and free from cavilling, they, too, are released from actions."[11]

"Who carp at My teaching, and act not thereon, senseless, deluded in all knowledge, know thou these mindless ones as fated to be destroyed."[12]

"Even the man of knowledge behaves in conformity with his own nature. Beings follow nature. What shall restraint avail?"[13]

"Better one's own duty,[14] though destitute of merit, than the duty[14] of another, well discharged. Better death in the discharge of one's own duty.[14] The duty[14] of another is full of danger."[15]

In the fourth chapter it is said·

"However men approach Me, even so do I welcome them, for the path men take from everyside is Mine O Pārtha!"[16]

---

[1] III 6. [2] III 7 [3] III 8 [4] Yajña [5] III 9

[6] Pṛthā or Kunti was the mother of the Pāṇḍavas Hence Arjuna is called Pārtha [7] III 16 [8] III 20, first hemistich

[9] Pṛthā or Kunti was mother of the Pāṇḍavas Hence Arjuna is called Pārtha [10] III 22 [11] III 31 [12] III 32. [13] III 33

[14] Dharma [15] III 35 [16] IV. 11

"They who long after success in action on earth, worship the Shining One's,[1] for in brief space verily, in this world of men, success is born of action."[2]

"The four castes were emanated by Me by the different distribution of qualities[3] and actions Know Me to be the author of them, though the actionless and inexhaustible."[4]

"Nor do actions affect Me, nor is the fruit of action desired by Me. He who thus knoweth Me is not bound by actions."[5]

"Having thus known, our forefathers, ever seeking liberation, performed action. Therefore do thou also perform action, as did our forefathers in the olden time."[6]

In the fifth chapter it is said:

"Renunciation and Yoga by action both lead to the highest bliss. Of the two, Yoga by action is verily better than renunciation of action."[7]

"He should be known as a perpetual ascetic[8] who neither hateth nor desireth Free from the pain of opposites,[9] O Mighty Armed! he is easily set free from bondage "[10]

"Children, not sages, speak of the Sāmkhya and the Yoga as different He who is duly established in one obtaineth the fruits of both."[11]

"That place which is gained by the Sāmkhyas is reached by the Yogīs also. He seeth who seeth that the Sāmkhya and the Yoga are one "[12]

"He who acteth, placing all actions in the Eternal,[13] abanoning attachment, is unaffected by sin as a lotus-leaf by the waters "[14]

"Yogīs, having abandoned attachment, perform action only by the body, by the mind, by the reason,[15] and even by the senses, for the purification of the self "[16]

"Having known Me, as the Enjoyer of sacrifice and of austerity, the mighty Ruler of all the worlds, and the Lover of all beings, he goeth to peace "[17]

---

[1] Devatās [2] IV 12 [3] Gunas [4] IV 13 [5] IV 14
[6] IV 15 [7] V 2 [8] Sannyāsī
[9] Cold and heat, hunger and plenty, etc
[10] V 3. [11] V 4 [12] V 5. [13] Brahman
[14] V 10. a constant simile denoting the detached aspect of the Brahman
[15] Buddhi. [16] V 11. [17] V 29

In the sixth chapter it is said·

"He that performeth such action as his duty, independently of the fruit of action, he is an ascetic,[1] he is a Yogī; not he that is without fire and without rites."[2]

"That which is called renunciation, know thou that as a Yoga, O Pāndava! Nor doth anyone become a Yogī with the formative will[3] unrenounced."[4]

"For the sage who is seeking Yoga, action is called the means; for the same sage, when he is enthroned in Yoga, serenity is called the means"[5]

"The Yogī is greater than the ascetics.[6] He is thought to be greater than even the wise.[7] The Yogī is greater than the men of action, therefore become thou a Yogī, O Arjuna!"[8]

"And among all Yogīs, he who, full of faith, with the inner self[9] abiding in Me, adoreth Me, he is considered by Me to be the most completely harmonized"[10]

In the eighth chapter it is said:

"He who constantly thinketh upon Me, not thinking ever of another, of him I am easily reached, O Pārtha! of this ever harmonized Yogī"[11]

"Having come to Me, these Mahātmās come not again to birth, the place of pain, non-eternal They have gone to the highest bliss"[12]

"The worlds, beginning with the world of Brahmā, they come and go, O Arjuna; but he who cometh unto me, O Kaunteya![13] he knoweth birth no more"[14]

In the ninth chapter it is said·

"He who offereth to Me with devotion a leaf, a flower, a fruit, water, that I accept from the striving self, offered as it is with devotion."[15]

"Whatsoever thou doest, whatsoever thou eatest, whatsoever thou offerest, whatsoever thou givest, whatsoever thou doest of austerity, O Kaunteya! do thou that as an offering unto Me"[16]

---

[1] Sannyāsī
[2] VI 1 That is, not he who merely renounces the household and the daily rites
[3] Samkalpa
[4] VI 2
[5] VI 3
[6] Tapasvī
[7] Jñānī
[8] VI 46
[9] Ātmā
[10] VI 47
[11] VIII 14
[12] VIII 15
[13] Son of Kunti, that is, Arjuna.
[14] VIII 16
[15] IX 26
[16] IX 27

"Thus shalt thou be liberated from the bonds of action, yielding good and evil fruits, thyself harmonized by the Yoga of renunciation, thou shalt come unto Me when set free."[1]

"The same am I to all beings; there is none hateful to Me nor dear. They verily who worship Me with devotion, they are in Me, and I also in them."[2]

"Even if the most sinful worship Me, with undivided heart, he, too, must be accounted righteous, for he hath rightly resolved."[3]

"Speedily he becometh dutiful, and goeth to eternal peace. O Kaunteya! know thou for certain that My devotee perisheth never."[4]

"They who take refuge with Me, O Pārtha! though of the womb of sin, women, Vaiśyas, even Śūdras, they also tread the highest Path."[5]

"How much rather, then, (do) holy Brāhmanas and devoted royal saints; having obtained this transient joyless world, worship thou Me."[6]

"On Me fix thy mind; be devoted to Me, sacrifice to Me; prostrate thyself before Me; harmonized thus in the Self, thou shalt come unto Me, having Me as thy supreme goal."[7]

In the twelfth chapter it is said:

"Arjuna said: 'Those devotees who ever harmonized worship Thee, and those also who worship the Indestructible, the Unmanifested, whether of these is the more learned in Yoga?' "[8]

"The Blessed Lord said: 'They who with mind fixed on Me, ever harmonized, worship Me, with faith supreme endowed, these, in My opinion, are best in Yoga.' "[9]

"They who worship the Indestructible, the Ineffable, the Unmanifested, Omnipresent, and Unthinkable, the Unchanging, Immutable, Eternal,"[10]

"Restraining and subduing the senses, regarding everything equally, in the welfare of all rejoicing, these also come unto Me."[11]

"The difficulty of those whose minds are set on the Unmanifested is greater; for the path of the Unmanifested is hard for the embodied to reach."[12]

---

[1] IX 28 [2] IX 29 [3] IX 30 [4] IX 31 [5] IX 32.
[6] IX 33 [7] IX. 34 [8] XII 1 [9] XII 2. [10] XII 3
[11] XII 4 [12] XII 5

"Those verily who, renouncing all actions in Me and intent on Me, worship, meditating on Me, with whole-hearted Yoga."[1]

"These I speedily lift up from the Ocean of death and existence, O Pārtha! their minds being fixed on Me."[2]

"Place thy mind in Me, into Me let thy Reason[3] enter; then, without doubt, thou shalt abide in Me hereafter."[4]

"And if Thou art not able firmly to fix thy mind on Me, then, by the Yoga of practice, seek to reach Me, O Dhanañjaya!"[5]

"If also thou art not equal to constant practice, be intent on My service; performing actions for My sake, thou shalt attain perfection."[6]

"If even to do this thou hast not strength, then, taking refuge in union with Me, renounce all fruit of action with the self controlled."[7]

"Better, indeed, is wisdom than constant practice; than wisdom meditation is better; than meditation renunciation of the fruit of action; on renunciation follows peace."[8]

"In the eighteenth chapter it is said:

"Nor, indeed, can embodied beings completely relinquish action; verily he who relinquisheth the fruit of action, he is said to be a relinquisher."[9]

"Good, evil, and mixed—threefold is the fruit of action hereafter for the non-relinquisher; but there is none ever for the renouncer."[10]

"By devotion he knoweth Me in essence, who and what I am; having thus known Me in essence he forthwith entereth into the Supreme."[11]

"Though ever performing all actions, taking refuge in Me, by My grace he obtaineth the eternal indestructible abode."[12]

"Renouncing mentally all works in Me, intent on Me, resorting to the Yoga of discrimination,[13] have thy thought ever on Me."[14]

---

[1] XII 6.
[2] XII. 7
[3] Buddhi
[4] XII. 8
[5] XII. 9
[6] Siddhi, XII. 10.
[7] XII. 11
[8] XII. 12
[9] XVIII. 11.
[10] XVIII 12.
[11] XVIII. 55.
[12] XVIII. 56.
[13] Buddhi-Yoga.
[14] XVIII. 57.

"Thinking on Me, thou shalt overcome all obstacles by My grace; but if from egoism thou wilt not listen thou shalt be destroyed utterly."[1]

"Entrenched in egoism, thou thinkest, 'I will not fight'. To no purpose is thy determination; nature will constrain thee."[2]

"O son of Kunti! bound by thine own duty,[3] born of thy own nature, that which from delusion thou desirest not to do, even that helplessly thou shalt perform."[4]

"The Lord dwelleth in the hearts of all beings, O Arjuna! by His illusive power[5] causing all things to revolve, as though mounted on a potter's wheel."[6]

"Flee unto Him for shelter with all thy being, O Bhārata! By His grace thou shalt obtain supreme peace, the everlasting dwelling place"[7]

"Thus hath wisdom, more secret than secrecy itself, been declared unto thee by Me; having reflected on it fully, then act thou as thou listest."[8]

"Listen thou again to My supreme word, most secret of all Beloved art thou of Me and steadfast of heart, therefore will I speak for thy benefit."[9]

"Merge thy mind in Me, be My devotee, sacrifice to Me, prostrate thyself before Me, thou shalt come even to Me. I pledge thee My troth, thou art dear to Me."[10]

"Abandoning all duties,[11] come unto Me alone for shelter. Sorrow not; I will liberate thee from all sins."[12]

Let Sādhakas now see for themselves whether in the Gītā Bhagavān has prescribed abandonment of work[13] or performance of it. We are not at all astonished or grieved to see that a study of Bhagavadgītā leads to an abandonment of Karmakānda[14] by sentimental folk who feign devotion and who go emotion-mad at the very mention of Bhagavadgītā, though they have no devotion to Bhagavān Himself. What we are sorry for is, that even

---

[1] XVIII 58
[2] XVIII 59
[3] Karma, *quaere* duty rather effects of previous action
[4] XVIII 60
[5] Māyā.
[6] XVIII 61
[7] XVIII 62
[8] XVIII 63
[9] XVIII 64
[10] XVIII. 65.
[11] Dharma
[12] XVIII 66
[13] Karma
[14] The department of Scripture dealing with action and ritual

such men as worship the speaker of this Gītā as their Iṣṭadevatā and call it Bhagavadgītā, on account of its words having issued from His fair mouth, say that "the Karmakānda is a jar of poison". Who can penetrate this mystery? When the fruit appears the flower dries up of itself and falls.

But how wonderful must be the intensity of the greed and the impatience and hurry of those who, on seeing this, understand the flower to be of no use and proceed to destroy it the moment it is blown? What sort of degree-hunting malady[1] has seized society, that it should cause a mad rush to secure the highest degree in every department?[2] Even in the worship of Devatā each one aspires to be the highest degree-holder. "In no department shall I be inferior." This intensely devilish idea of the nineteenth century is about to become supreme by the defeat of the divine[3] notions which belong to the domain of worship. We cannot say when Vaidyanātha,[4] the destroyer of Tripurā, will deliver society from the pains of this disease.

Had the examination for the degree sought for been held at any seat of learning other than that of Sādhana of Mahāvidyā, the number of learned degree-holders would have been so large that it is doubtful whether place could have been found for them all in Brahmaloka, Vaikuṇṭha, and Kailāsa. But we are secure from this danger in that Bhagavān Himself, the dweller in all hearts and Creator of all things, is the Examiner Unless He gives the degree of service to himself, who is there who can free himself of servitude to the Upādhis?[5] It is the presence of these latter pestilential Upādhis which prevents the acquisition of the former. These latter Upādhis must be shaken off before we can obtain the former Upādhi, or this Upādhi must be obtained

---

[1] Upādhiroga

[2] A very keen observation Everyone cackles about Kaivalya, and would be a Yogī, not because of any inherent competency, but because pride will not allow them to take a lower place By the expression of their view that this is only for the "ignorant," they swing a censer to their supposed "knowledge".

[3] Sāttvik

[4] Śiva, who is lord of physicians, for he cures all human ills

[5] The Upādhis (apparently limiting conditions) of name and form spoken of in the systems of philosophy There is a play on the word Upādhi, which means also "degree" or "title"

before the others can be got rid of. There might have been a chance of bogus Upādhis (degrees) being considered genuine, were it possible to go elsewhere after having received them from Bhagavān. But, O pretender to devotion, who art so fond of the Upādhi (title) of devotee! all this Universe is the field of work of that Rājarājeśvarī alone, who is the sole Mistress of this infinite creation of things moving and unmoving. Where in this Universe can you go so that you may escape the all-penetrating look of Her whose eyes are infinite? Who has told you that your bogus[1] Upādhi will not be caught in the net[2] of Her Māyā, in which everything from Brahmā to a blade of grass is eternally held? Why, then, further trouble to create a counterfeit[3] in the midst of this net? He who tries to snap the Karma-threads of this net by his own strength knows not that its meshes are there only to take him out of the water, and not that he may pass into it from the net. The kind of dissatisfaction with the Samsāra and Karmakāṇḍa[4] which one occasionally feels before entry upon the path of spiritual knowledge[5] is cleared, is not true dispassion,[6] but only passion in a different guise. Hence the fool who, on feeling such dissatisfaction, wants to forsake the Samsāra or Karma, only sticks in the meshes of that net, and resting half within and half without it loses his life amidst unsufferable pains. He neither remains in the net nor passes out into the water, but failing both ways, "falling from this and losing that," becomes untimely subject to the grasp of death. It therefore becomes an intelligent person not to make futile efforts to tear the net, but endeavour to move about happily in the water within the net. If by the grace of the Devī, who is Will, you gain the strength which will enable you to dive into deep water, if you have grown fit to sink in the fathomless infinite sea of the Brahmamayī's self, then Maheśvara, who holds the thread of this net, will Himself undo its top-knot. The tie of

---

[1] Jāla.

[2] A pun on the word Jāla, which as an adjective means in Bengali, "counterfeit," and as a substantive means "net"

[3] See last note

[4] With the world and ritual worship

[5] Tattvajñāna.

[6] Vairāgya.

attachment to the Samsāra will be loosened, and then, finding his path open, the Jīva, freed from existence,[1] will leap from he net with the cry, "Victory, victory, victory to Tārā!" and sink into the sea of the Self of the Mother of the world; but to take a leap untimely is but the preliminary to a terrible fall. To renounce the Karmakāṇḍa at this time is the taking of such an untimely leap. Had the talk of renunciation of Karma any reality in it, it would not have been necessary to have said so much as to renunciation of Karma before renouncing it.[2] Just as death does not wait for anyone's permission, so liberation does not wait for anyone's comment. Inspiration and expiration of breath go on in a Jīva's body by a natural process The wiseacre who tries to renounce work[3] by hanging himself, and so interrupting this regular function of nature, will, whether he loses Karma or not, first lose his body. Similarly, in the case of those who are ever eager to renounce the Karmakānda prescribed to them individually as suited to the respective castes[4] and Āśramas[5] into which they are, according to their Gunas and natural law, divided, such men first renounce their Dharma, whether they renounce Karma or not. It is difficult to restrain one's laughter on hearing the talk of renunciation of Karma nowadays, for this renunciation means renunciation of the Sandhyā prayers,[6] daily and occasional worship of the Deity, Śrāddha[7] of parents, religious festivities, such as Dola and Durga Pūjā, and so forth, but not such things as the maintenance of wife and children, earning and spending money, eating and having sexual intercourse. The alleged justification for this sort of renunciation is said to rest, firstly in "doing things which give Him pleasure," and on the fact that a wise man's actions are "like water on a lotus-leaf." Can Samsāra ever bind a person who is wise? Men like Janaka[8] are examples to show

[1] Jīvanmukta
[2] They talk of renouncing Karma, and they talk so much of it because they cannot in fact renounce it
[3] Karma
[4] Varṇa (see *Introduction to Tantra Śāstra*)
[5] Stage of life (see *Introduction to Tantra Śāstra*)
[6] The rite done three times a day (see *Introduction to Tantra Śāstra*).
[7] Obsequial rites
[8] Rājarsi King of Mithilā, father of Sītā, wife of Ramachandra

that it cannot Taking this ideal of Janaka, Bengal, the playground of religious anarchy, is nowadays giving birth to many Rājarṣis, Devarṣis, Maharṣis, and Uparṣis[1] Although Janaka or "progenitor" was the name by which Maharsi Janaka was known, he did not make himself such in fact. That he and his name might correspond, the Mother of the world, whose attachment to devotees is great, Herself became his daughter, and made him famous in the world by assuming the beloved name of Jānakī, a name made glorious by the glory of the devotee; but in order to make the present-day Janakas worthy of the name, the Mother of the world should rather disappear than appear Being religious heroes,[2] they do not intend to show cowardice, like Janaka, by abstaining from taking wives to themselves on the way to fight the battle of religion[3] Why become afraid of the Samsāra? They are, therefore, in no way inferior to Janaka, but rather, to a considerable extent, superior, in the character of Janaka, or progenitor, and Rājarṣi[4] We are rather pleased than sorry at this Our only concern is this: Rājarsi Janaka had another name—namely, Videha, or Bodiless[5]—from which Jānakī got Her name Vaidehī How long will it take these men to become possessed of this name? How long must we wait in this Kali age to find among ourselves men like Rājarṣi Janaka Videha (bodiless) of the Tretā age? How long will it be before these men relieve the burden of the earth by becoming Videha—that is, bodiless — upon it?[6]

Whether the ideal of Janaka obliges us to renounce wealth and wife or not, it does not at any rate require us to give ourselves up to worldly enjoyment. Moreover, Janaka did not renounce Sandhyā prayers, worship, and the Karmakānda suited to his

[1] The first three are various classes of Rsis (seers), and the last means Pseudo-Rsis

[2] Dharmavīra

[3] Dharmayuddha

[4] The people whom the author satirizes claim not only to be Rsis, like Janaka but surpass him in that they become progenitors with their wives, a simpler and to most a more pleasant affair than the search for wisdom

[5] Because, though with a body the world did not bind him He was Jīvanmukta

[6] Here is a play on the word Videha which referred in previous passages to Mukti and here to death

caste and Āśrama, on the contrary, he always took care to perform them as enjoined in the Śāstra. Just as his other actions, such as his rule of his kingdom, were not based on egotism[1] so his Sandhyā prayers, worship, and so forth, also were not dependent on it This is the story of the Rājarsi As for the present day Pseudo-Rsis,[2] they, of course, become liberated Sannyāsis at times of worship, prayer, and so forth, no matter whether they renounce anything else or not. Why, brethren, is your love for God so much greater than your love for your wives, children, and relations, that when liberation, which loosens all bonds, is so near at hand, the bond of prayer will alone frustrate it?[3] How imprudent is the scepticism of those who, blinded by the vanity of their knowledge, are keen for every worldly pursuit, and yet would renounce Sandhyā prayers, worship, and so forth, on the ground of their being Karma? In short, it is no easy matter to throw dust in the eye of Dharma[4]

Bhagavān, who sees all things, has said: "Even against your will you will be obliged to do Karma" Under the severe pressure of the unrelenting law of nature I am bound to serve Karma as a slave, for there is no means of escape from its close grasp Why, when accepting this slavish service of Karma, should I be deprived of the benefit of its fear-dispelling hand? I would have, with all submissiveness, renounced Karma, had Karma renounced me. Since I have been born in the land of Karma, in order to perform it, I will not renounce Karma so long as life lasts; but if, on the other hand, Karma renounces me, I will not be sorry therefore I am very much afraid of doing my own Karma, but why should I be afraid of doing the Karma of my Mother, seeing that She is the Dispeller of fear? I do not any longer belong to myself, so that, O brother! what Karma can there be which I can call my own? Karma is Hers, whose I am I am the Mother and the Mother is mine The glory of Karma with me lies no longer in its being Karma, but in the fact of its

[1] Ahankāra [2] Uparsis

[3] They say that Upāsanā is wrong, on which they are asked whether they have risen so high spiritually that they have shaken off all bondage other than that of Upāsanā, which alone stands in the way of their gaining Mukti

[4] True religion

being the Mother's Karma So long as the relation of Mother and son will not end for me, this joy of Karma also will not so end. Blessed are my birth and life in that, by being born in this land of Karma—that is, Bhārata[1]—I am to-day going to sever the bonds of Karma with the Mother's Karma-sword. Glorious is my Mother's unbounded mercy that She, who is beyond the range of thought and truth itself, and full of mercy, and whose Karma approved by Her[2] is such that even Brahmā, Viṣṇu, and Maheśvara, find it difficult of right performance, has, for my sake, with Her own mouth dictated in the Dharma-śāstras that Karma is Her worship, replete with Her love and tenderness! What can be a greater good fortune for a Jīva in the world than this? We know not if there is any other Jīva so unfortunate in the world as he who is deprived of this good fortune. O Mother of the world! save me, O Mother! Rather may I spend millions of lives in fearful Hells than that I should be deprived of the loving worship of Thee, O Mother! See that I, who have been initiated in the great Mantra, the gem of spiritual consciousness[3] (which is of rarity to even Brahmā and other Devas), and who have been upbrought in the Sādhana of the great Yantra,[4] which is the source of the creation, preservation, and destruction of the three worlds, may not become Motherless when Thou art the Mother! For what have I come here, if it be not to do the Mother's work ? Bless me, O Mother! by answering this, my question to Thyself! O Mother! the earth is too small to hold the bliss which I feel to-day when I remember that, being a Jīva, I have been initiated in Thy Mantra as uttered by Śiva Himself, O Daughter of the Mountain! Thou art bliss itself. Thyself keep to-day Thy own bliss, and at the same time take this joyless son of Thine up into Thy blissful arms in order to make the words of Sadānanda[5] true. I have been initiated. Now, tell me how I am to be educated? Thou hast Thyself promulgated Thy commands in the form of Śāstra.

[1] India [2] That is, spoken of in the Śāstra

[3] Tattvacintāmani

[4] See *Introduction to Tantra Śāstra*, here used in the sense that She is the instrument of creation

[5] Śiva the "Ever joyful"

Do Thou now Thyself explain the truth concerning Thee[1] by opening in the form of Sādhana the door of that Śāstra Tell me, O Mother! what have you said in the Śāstra?

In the Tantra Samhitā it is said. "For him who has received Mantra—that is, initiation—worship is of two kinds, according as it is outer and inner Inner worship, to the exclusion of outer worship, is prescribed for Sannyāsīs, whilst both inner and outer worship are prescribed for all others"

In the Gautamīya Tantra it is said: "This inner worship grants liberation to Sādhakas even during their life-time, but Munis alone who are desirous of liberation[2] have the competence to perform it Hence, such Sādhakas as are unable to perform mental worship in the manner above described should do it with the aid of mental elements similar to those used in outer worship"[3]

The following are the words of Śīva in the Samhitā quoted by Rāghavabhatta[4] "O Devī! whose face is as the moon! by knowledge only and without gifts,[5] Homa, and other like actions,[6] a householder can never attain welfare either here or hereafter If even a householder does not make gift or perform Homa or worship, as enjoined, then who will daily do these things? (2) O fair Devī! a Brahmacārī[7] has no right to make gifts (for he is destitute) Who, then, will make gifts to Gurus according to their capacity? Those who live in forests[8] also have not the means to make gifts Moreover, in the Kali Yuga living in forests[9] is disallowed" (3)

---

[1] Literally, "explain Thy Tattva"

[2] Mumuksu

[3] In outer worship articles (Upacāra) are used, such as lights, flowers, incense In the mental worship here spoken of ideal offerings are made which correspond to the material articles of external worship

[4] The great Tāntrik commentator and author of the commentary on the Śāradātilaka

[5] Dāna [6] Karma [7] The celibate student

[8] That is, belong to the third, or Vānaprastha Āśrama

[9] The Vānaprastha Āśrama There were four Āśramas in other ages, but in the Kali Yuga there are only two—viz, the second Gārhasthya (that of a householder) and the last Bhiksuka or Avadhūta See "Mahānirvāna Tantra" chap vii, 8 Neither the conditions of life nor the character, capacity, and powers of the people of this age allow of the first and third

Hence, Parivrājakas[1] only are able to secure liberation from all pain and sorrows by knowledge alone, without making gifts and performance of Homa and other ritual acts. O Devī! whose face is fair as a lotus, the Parivrājaka[1] who is not averse to the performance of ritual action,[2] and the householder who is averse (that is, feigns aversion)[3] to it, will both sink into Kumbhīpāka[4] (5). Virtuous wives of the family and householders desiring their own welfare should daily perform worship with auspicious elements, and make gifts in the names of Devas, Brāhmaṇas, and so forth(6) If members of the Vānaprastha Āśrama[5] and Yatis[6] daily do works of charity, and so forth, they will never be liberated from the Samsāra. On the contrary, they become more and more attached to it Those who, after having adopted the Sannyāsa[7] or Vānaprastha Āśrama,[5] become attached to action,[2] like householders, fall from the height which they have reached, and become subject to sorrow here and hereafter(7).

In fact, such householders as omit outer worship through sloth, make pretence to spiritual knowledge, and say "outer worship is useless, and without spiritual significance[8] We perform mental worship only" The above-quoted passages from the Śāstra bear strong evidence to the fact that this judgment of theirs is wholly opposed to Śāstra, and the result of views which are independent of it It is with the mind that mental worship must be performed; but so long as that mind is not "under my control," with what shall I perform mental worship? So long as "I am of the mind," instead of "the mind being of me," I have no right to do mental worship exclusively. This is very true. If through lack of mastery of my mind I am unable to offer mental flowers at Her feet, if I cannot with independence settle my mind on that which I desire, then what guarantee is there that, when engaged in mental worship, for

[1] That is, ascetics Sannyāsīs
[2] Karma
[3] Author's parenthesis
[4] One of the Hells
[5] *Vide ante*
[6] Those who have controlled their passions ascetics
[7] The fourth, ascetic Āśrama
[8] Laukika Literally, temporal

which I have no competence, my mind will not forget to contemplate Her feet, and think of the happiness of Samsāra? Milk is admitted by all to be the most powerful of means for the preservation of human life Curd, milk,[1] butter, ghee, and so forth, are all transformations of milk. This is why all things prepared from milk have the reputation of being delicious But if by accident anything sour or bitter falls into milk and turns it, then, apart from any other test, even its smell causes nausea, and the revulsion which it produces is more lasting than that caused by any other thing. The only reason for this is that milk is the best of delicious things. Had not milk been so good, its corruption would not have been so bad. For instance, although sugar, sugar-candy, and sweetmeats are prepared from molasses, if molasses is not sufficiently boiled and treated so as to be converted into any of these things, it will at any rate remain what it is—molasses—or become moist sugar And this molasses or moist sugar, if it cannot be used in preparing Sandesa[2] with curd, will at least give sweetness to a sour curry of mango, amda,[3] or plum—a sweetness so attractive that the remembrance of such a sweetened curry makes the mouth water, whilst the remembrance of sweetmeats produce merely a sensation of their absence, and nothing else This is why it has been necessary to give a name to this mixed taste, and we accordingly have the adjective "sour-sweet". The reason why molasses is not altogether spoilt by mixture with something sour is that it is not as superior a thing as milk is. If a person lives on milk only, he may perchance meet with such a difficulty through his supply of milk becoming accidentally spoilt, as one who lives on sweetmeats only can never experience Similarly, although all admit that mental worship is the best of all forms of worship, if the mind with which that worship is performed becomes corrupt, polluted, or disordered, with what shall I perform the worship? When the mind is in this state, such a stench issues from it as makes the approach of even men, not to speak of Devas, impossible We quite understand that it is necessary to take the

[1] Ksīra, that is, milk thickened by boiling
[2] A sweetmeat
[3] A sour fruit

cream out of milk, but if the milk itself is putrid, whence am I to get the cream? If I mix the cream that was in the milk with something else, and thus spoil the milk itself, if I mix the faculty of devotedness[1] that was in my mind with attachment to wife and children in the Samsāra, and then try to acquire spiritual devotion[2] to Bhagavān or Bhagavatī with that mind, such an effort will prove as futile both here and hereafter, as if we sought to drink milk where there is only whey. Hence, so long as I am unable to bind at the door of the temple of my heart the All-good Surabhi[3] from whom are drawn, and who fulfils, all desires, the only way in which I can preserve my life is not to make myself dependent solely on milk, but to use milk, molasses, sweetmeats, or any other thing which I can procure at all times without difficulty. However sour be the mango or amḍa[4] you may give me, I shall mix with it the molasses of lesser devotion,[5] and prepare such a sour curry as will make the mouths of even Sannyāsīs and Sādhus water, and will bring back a liking for food even to a sick man, to whom it is repugnant, so as to render him again capable of eating even sweetmeats and sweet pudding Of what use is it to tempt me with milk, pudding, and sweetmeats if I have a dislike for every kind of food? If my mind is not calm, of what use is it to give me, who suffer from the disease of Samsāra, instructions in mental worship, which is the food for Yogīs? So long as I have a dislike for food, I am not only unable to eat the food you offer, but am likely to suffer an untimely death by starvation. Hence, in the dispensary of Vaidyanātha,[6] and according to the Tāntrik cult, food for sickness is not the same as food for Yogīs. Sannyāsīs have the privilege of performing mental worship only, but as a man of the Samsāra, I may always perform both mental and outer worship. First of all, that is the most delicious thing for me which will cure my

---

[1] Āsaktiśakti Literally, "attachment-Śakti". [2] Parābhakti

[3] The heavenly cow which is the mother of all cows, and which came out of the sea when it was churned Here used metaphorically for the Devī

[4] A sour fruit

[5] Gaunībhakti Literally, secondary, as opposed to Mukhya or principal

[6] The word etymologically means "Lord of healers"—epithet of Śiva, as the physician of all human ills

dislike for food. If you want to give me milk, give it: but so long as my dislike for food remains, pray do not depend on milk alone For the moment, milk will not give as much gratification as sour things will do To-day I shall feel immense joy in outer worship by illumining the Mandapa,[1] and filling it with the delightful fragrance of burning incense, making the quarters resound with the music of drums, kettle-drums, gongs, and bells, and with the heartfelt cry, "Victory, victory to Thee, Mother Tārā!" along with recitation of hymns[2] which reach the inmost recesses of the heart, looking with the pupils (Tārā)[3] of these two eyes straight into the pupils (Tārā)[3] of the eyes of the three-eyed Devī, I shall see the Universe all full of Tārā But if I proceed to perform mental worship only without the necessary competence, therefore I shall owing to the absence of Tārā from the heart, despite the power of sight,[4] see darkness only in the three worlds as I sit in this temple, illumined with hundreds of lamps Can the simultaneous appearance of even hundreds of millions of suns and moons illumine the place where the Brahmamayī is wanting? In the infinite firmament of my heart infinite numbers of planets, stars, suns, and moons shine less than glow-worms if the light of Brahmamayī is there If it is not there, hundreds of thousands of each of such lights cannot make up for even a hundredth part of Her brilliance So long as the brilliance of the full moon does not permanently exist in my firmament, so long as my Mother dwelling in the orb of Mantra, full of pure nectar, does not spread the lustre of Her eternally beaming smile on the hill of dawn of my heart,[5] so long as the bright and the dark fortnights[6] exist for me, so long as there are for me the double path of desire[7] and cessation of desire,[8] Samsāra and Sādhana, adherence to home[9] without and homeless asceticism[10] within, so long I must (if I would see the moonbeams which

[1] House of worship. [2] Stotras

[3] There is here a play on the word Tārā, which means the pupil of the eye, and is also a name of the Devī as Saviour

[4] That is, despite the possession of pupils (Tārā) in the eyes

[5] Udayācala from which the sun is said to rise

[6] The month is divided into two halves according to the waxing and waning of the moon [7] Pravṛtti [8] Nivṛtti

[9] Gārhasthya [10] Sannyāsa

charm the mind of the Mooncrested Deva) make the moon rise without, destroying the darkness within with the light of this moon, and with the help of that reflected light discover the centre of its emanation. It is almost impossible to gaze directly at the sun, yet one may easily and minutely examine the solar disc in its reflection in the water of some stone or other vessel. In the same way subtle manifestations[1] of Her real self become truly visible without in Yantras,[2] Mantras, Images, and so forth Pure mental worship has been prohibited for householders, because they cannot achieve it without outer worship. Samsāra Dharma[3] is the consecrated shrine of human worship.[4] It is impossible for one who is governed by it to perfectly accomplish mental worship of the Deity. Just as it is not easy to keep uncovered milk fresh in a cowshed full of cows' urine, so also it is difficult to keep the mind attached in love to Devatā in the Samsāra, with all its attachments and affection for wife and children. Hence, so long as my mind is not controlled, it is wholly useless to cry for mental worship.

Not to speak of ordinary folk, even of such a renowned and accomplished Sādhakā as Mahārāja Rāma Kṛṣṇa,[5] the following story is told: At a particular time during the first stage of Sādhana, after initiating, when the Mahārājā, in disregard of his public duties, and with prohibition of public access, used to remain constantly immersed in Pūjā, Dhyāna, and so forth, a pair of gold bracelets were ordered for his wife, Rānī Kātyāyanī A few days after the order had been given the Rājā, seeing the wrists of the Rānī unadorned, asked her the reason for it, and was told in reply that the bracelets had not yet been prepared. Next day, when he was engaged in Pūjā, a Sannyāsī with matted hair appeared at the gate of his palace, and asked the gatekeeper: "Where is your Mahārājā? Tell him that a

---

[1] Vibhūtis

[2] Diagrams (see *Introduction to Tantra Śāstra*)

[3] The Dharma of the household life

[4] "Worship," in the sense that the performance of duty to fellowmen is such The shrine of such worship is contracted with that in which the Devatā is worshipped.

[5] A member of the Natore Raj family—a great Sādhaka

Sannyāsī[1] has come to see him." They replied with great humility: "Lord! the Mahārājā is now in the house of worship. No one may go there; and even if we speak to him now, there is no chance of getting a reply." The Sannyāsī laughed and said: "I tell you, go". The gate-keepers were afraid of disobeying him, and did as they were told to do, but to no effect. Rājā Rāma Krsṇa was at that time immersed in mental worship of his Istadevatā, and so made no reply, notwithstanding the arrival of the Sannyāsī. The gate-keepers came back and told the Sannyāsī what had happened. This Sannyāsī raised his eyes a little, smiled, and said in a deep voice: "When the Mahārājā comes out after finishing his worship, tell him that to think of the Rāṇī's bracelets is not to perform mental worship of Iṣṭadevatā. Saying this, the Sannyāsī went away hurriedly. The gate-keepers did not understand the meaning of his words, and did not dare oppose the Sannyāsī from going away, for as an ascetic he was free to come and go. Afterwards, on coming out of the house of worship, Rājā Rāma Krsna asked the gate-keepers· "Where is the Sannyāsī?" In fear they told him the Sannyāsī's words, and of his departure. "To think of the Rānī's bracelets is not to perform mental worship of Iṣṭadevatā." With the quickness of lightning these words entered through the Rājā's ears into his mind. He shook with fear at the offence which he had committed, and repeated the words, "Where is the Sannyāsī? in a voice choked with sorrow and trembling with fear. The Rājā then himself ran into the public road to find him, but as he was then in a spiritually unfit state to meet the Sannyāsī, he was unable to discover him. Nevertheless, what the Sannyāsī had done and said made the Rājā seclude himself from everybody after this incident. No one could say as to where he was or what he was doing at any time He became inattentive, his gaze was fixed, and his self ever immersed in a stream of continuous Samādhi[2] Three years passed in this way. Then one day, when, according to his usual practice, the Rājā was engaged in worship in his house of worship, the same Sannyāsī again

[1] Ascetic [2] Ecstasy

appeared. On seeing him, the gate-keepers made obeisance at his feet, and respectfully conducted him to the door of the Rājā's house of worship. On that day also the Rājā was busy performing mental worship, but he found himself in a great difficulty. In order to worship the Devī who is mind itself[1] with mental articles of worship, the Rājā had that day adorned the brow of the Devī with dishevelled hair with a high-crested mental jewelled crown. He then proceeded to adorn the shell-shaped neck[2] of the Devī who bears great love for Her devotees with a mental garland of crimson Jabā[3] flowers But as often as he raised his hands to put the garland on the Mother's neck, so often his effort was baffled by the high crest of the crown Having repeatedly failed, he became sorrowful and anxious, and thought to himself. "Perhaps to-day I shall not be able to put a garland on the Mother's neck." In unbounded sorrow his large eyes filled with tears, and weeping he cried: "O Mother! what shall I do?" A voice from outside replied: "Rāma Kṛṣna! why do you weep? It is by putting a crown on the Mother's head that you have to-day brought about all this trouble[4] Take it off, and then Garland Her" Rāma Kṛṣna started, left the Mother and Her worship, and opened both the outer and inner doors of the house of worship. He then saw before him a Mahāpurusa,[5] a Sannyāsī smeared with ashes and full of Tejas.[6] He recognized him as Pūrṇānanda Giri the perfect Sādhaka, who had been his companion in Sādhana done by them in cremation-grounds[7] in the previous birth. He bowed at his feet, and said "Brother! this is my condition to-day! The Mother and you know how I have passed these three years since you went away, after having done me the favour of putting me to shame." Pūrṇānanda laughed, and said: "Have no fear, brother It is because I then left that I am able to approach you to-day after these three years. Being what you were then, the time had not yet come for me to see you. Think what a

---

[1] Manomayī [2] Kambu-Kantha
[3] Scarlet hibiscus used in Tāntrik Devīpūjā. [4] *Vide post*
[5] Great man [6] Spirit, power, spiritual force, and lustre.
[7] Śmaśāna-sādhana

difference there is between your former thought of the Rāṇī's bracelets and your present difficulty about the garland. It is because the Mother has blessed you that I am here again to keep my promise given in the previous birth." After this incident Mahārājā Rāma Kṛṣṇa became a Bhairava and Mahārānī Kātyāyanī a Bhairavī, and companions of Pūrnānanda Giri in Mahāsmaśāna-sādhanā,[1] on the banks of the Ātreyī at Buxar.[2]

Now, Sādhakas consider how few fortunate perfect Sādhaka Mahāpurusas like Mahārājā Rāma Kṛsna are born in this Samsārā How many in this world are blessed with friends of previous birth, such as Pūrnānanda Giri, to answer their questions? How many religious heroes are there who, being Princes themselves, have yet the strength to turn from royal opulence, splendours, and enjoyments, and become Śmaśānasannyāsīs?[3] To how many Sādhakas does the Mother of the world show Herself in the form of Guru at the time of their death? Even such a man as Rāma Kṛsna, who had already greatly practised Sādhana in previous births, in the first stage of his present Sādhana forgot the Mother during mental worship, and thought of the bracelets of his wife. Mental worship being so difficult, does it not make one ashamed even to think that you and I, steeped in worldliness as we are, have perfect competence to perform it? Pūrnānanda Giri came to remind Rāma Kṛsna of this But for you and I it is not necessary that a Pūrnānanda Giri should so come, for does not the burden of this joyless mountain[4] of Samsāra remind us of it? Rāma Krsṇa's connection with the Samsāra lasted only so long as he did not acquire full competence for mental worship, but when, by the grace of the Devī who is perfect Bliss, he met Pūrnānanda, and acquired such competence, from that time his connection with the Samsāra ceased. Then was the day on which his mind became

[1] The Sādhana done by Tantriks in the great cremation-grounds

[2] "I hope some day to be able, by the grace of the All-good Mother, to present Sādhakas and Sādhikas with a biography of Mahārājā Rāma Krsna, in which his history both previous to and following this incident will be related" (Author's note)

[3] Tantrik ascetics who frequent and do Sādhana on the burning ground

[4] Nirānanda Giri—a pun The name Pūrnānanda Giri etymologically means "mountain of perfect joy".

self-controlled, leaving all thought of the Rāṇī and her bracelets. From that day began the dance of the waves of joy of the Devī, who is mind itself. She revelled in battle, in the broad field of his mind, and as a result the mental garland of Jabā flowers struck Her crown and was thrown back.[1]

Can you say that any incident of such a nature ever happened in the course of your or my mental worship? We call the Mother into our heart by picturing the image of Her whole body in our mind. We then give Her seat,[2] welcome,[3] water for the washing of her face,[4] grains of paddy and blades of Dūrvā-grass to show the honour we pay Her,[5] water to clean the lips and throat,[6] honey,[7] and other things, and water again.[8] We next bathe the Mother of the world, and then adorn Her with clothes and ornaments It was at this time of adornment that this trouble about Her crown and garland happened to Rāma Kṛsna Can the mind of a Jīva, attached to worldly things, remain undistracted during the time which is required to do all this? Not to speak of undistraction for the whole of this period, is it even steady for the length of time which it takes us to say these few words? Hari, Hari! you and I start on journeys to Vaikuṇṭha, Kailāsa, and Bṛndāvana[9] under the guidance of minds which travel to the South Pole from the North Pole at every twinkling of the eye ten times every half an hour! You and I will be left on the path, and the mind will go to its own place.[10] Thus, neither home-life nor homeless asceticism,[11] nor Vaikuntha, nor Kailāsa will be for me. To live at home after that, with life only, but without the mind, is to lose all. The learned of ancient times have therefore said, "where there is a chance of losing all, a wise man gives up half,"

[1] From the day that the Rājā withdrew his mind from worldly things and settled it on the Devī from that day the Devī began to dance with joy in his mind And this dancing prevented him from garlanding Her whilst She had the crown on

[2] Āsana [3] Svāgata. [4] Pādhya

[5] Arghya [6] Ācamanīya [7] Madhuparka

[8] Ācamanīya is always given twice in worship

[9] The heaven of Visnu (see *ante*), the abode of Śiva and the city sacred to Krsna

[10] That is, we shall never reach Kailāsa, etc [11] Sannyāsa

in order that he may save the other half. The Śāstra, also observing our danger of losing all, has counselled the performance of both inner and outer sacrifice,[1] and of both mental and outer worship He who proceeds to perform exclusively mental worship in dependence on a mind untrained and unpurified runs every chance of losing all. At such a time I shall deem it a great gain if, by abandoning half of mind,[2] I can save the half of outer worship. Hence, until non-dualistic Samādhi[3] is attained, both Sannyāsīs and householders must perform both inner and outer Sacrifice. A householder in particular will be wholly ruined unless he does so. A Sannyāsī's mind may, by dint of his cultivation of discernment[4] and dispassion, become someday free from the bond of attachment to worldly things, and thus transparent and fair and pure; but for a householder, a Jīva ever bound by the ties of love to wife, children, and so forth, and thereby rendered without understanding,[5] there is no such hope unless, by reason of a Sādhana performed in previous births, the merciful Devī shows him Her utmost mercy.

In the Gandharva Tantra also Bhagavān, the creator of all things, has clearly so commanded after speaking of inner sacrifice.[6] "O Maheśvarī! by performing inner sacrifice in this manner Sādhakas become Brahman Itself, and it is in this way that I worship Īśvarī. And Yogīs and Munis also constantly perform worship in this way. But a householder can never attain Siddhi by means of this inner sacrifice[6] alone. He can attain Siddhi only if he performs both outer and inner sacrifice."[6]

Here Sādhakas should note that Maheśvara Himself says: "It is in this manner that I worship Īśvarī! And Yogīs and Munis also perform worship in this way." As to His worshipping Himself whether as Śiva or as Śakti, we have nothing to

---

[1] Yajña See as to the extensive meaning of this term *Introduction to Tantra Śāstra*

[2] That is, mental worship

[3] Monistic experience in Yoga ecstasy

[4] Viveka, between the "real" and "unreal".

[5] Literally, "made jaḍa," which means inert, senseless As true understanding is free of such attachments, anything which produces them tends to make the mind to that extent jaḍa

[6] Yajña, see note *ante*

say. But speaking of Yogīs and Munis He says that they worship "constantly," meaning thereby that they, too, are afraid of falling from their station[1] unless they keep up a practice of constant worship. Now say, O mental worship! is it not a sign of impending lunacy to think that to-day you and I, whose efforts at worship are few and far between, are not competent to accomplish the form of worship in which Maheśvara alone worships Himself with full competence, and in which the competence of Yogīs and Munis is made to depend upon the constant practice of inner worship? Had householders been altogether free of outer affairs the Śāstra would never have bound them to outer practice, nor should we have had to enter into this close and sifting inquiry on the subject for their sake. You, O householder! may easily consider yourself free of all outer activities, but so long as you bear the title "householder" how can I believe it? The Samsāra consists of outer activities, and household Dharma is the Dharma by which the continuance of this Samsāra is maintained. Who will then believe that a person whose title of "household" is based on his connection with this household Dharma has nothing to do with matters of outer concern? As for those householders who have acquired detachment, discernment, and dispassion, whom Bhagavān has called Karmayogīs[2] in the Gītā, and who perform outer work with minds free from egotism, such great men are free from attachment to outer concerns, but not out of all touch with them.[3] We call them unattached to action because, although they are in the midst of action, their mind is not attached to it. The mental faculties of a Yogī are for the most part satisfied with mental objects, so that he alone is competent to perform exclusively mental worship. As for myself, who am steeped in worldliness, my mental faculties always seek outer objects, so that it is not possible that I should have the competence for exclusively mental worship. A single day's abstention

[1] Adhikāra, that is, losing their competency

[2] That is, those who achieve Yoga by means of selflesss, unselfish action, by which they become partakers of the universal activity of the Brahman for the good of the world

[3] Though they do actions, they are not attached to them

from outer bathing makes my body restless with the burning of summer heat; a single day's fasting weakens my physical body, a single night's waking robs me of the power of rising the next day These causes not only make the body unfit, but also exhaust, disturb, and overpower its mental faculties. When thus my mind cannot have peace and comfort for a single moment in the absence of outer objects, it is obvious that it cannot rest satisfied with the performance of exclusively mental worship. If, however, through continuous practice of inner worship along with outer worship I ever sink in the sea of Her manifestations[1]—Her form, qualities, name, and love—and am overwhelmed by them, if, like a deeply intoxicated man, who, though he rightly and with safety does all acts which are matters of daily habit, yet does not perceive that it is he himself who does them, I can become intoxicated with the drink of the nectar of love and devotion to Her; and though performing the works of Samsāra based on habit, yet do not perceive my own agency in such performance, and if I thus mingle my individual existence with Her existence, it is then that I shall be competent to give up outer and to perform exclusively mental worship. And on that day I shall not only give up outer worship, but all outer objects will of themselves be separated from me. So long as this does not happen, it must be deemed a great sin even to desire to give up outer worship by merely personal effort.[2] If we suppose that we can constantly and carefully perform all outer works concerning the body, the Samsāra and worldly things, and yet at the time of Her worship we can worship purely mentally, and then after such worship resume attention to our food and other physical desires and necessities, then let me tell you that such deceit practised on the Deity is but the broad road for a journey to hell. It is truly astonishing that according to your religion I am to continue to do acts which have the effect of tightening the bonds of Karma which lead to worldly Māyā,

[1] Vibhūtis

[2] When the Sādhaka is in a position to give up outer worship, he will give up all other external activities Before then it is useless to give up one and the most important form of such activities—namely, outer worship

attachment, and wrong action, making us fall, forgetful of inevitable death, from the true path, baffling the purpose of human life, and making us subject to the servants of death, but I am to give up acts which sever the bonds of accumulated Karma and destroy its sufferings by the sharp edge of the sword of knowledge, dispassion, and discernment, and the effect of which is to carry us through and beyond the Brahmaloka to liberation in the eternal abode of Brahmamayī. Just as water is drained away by water, or one thorn is drawn out by the aid of another, so by Karma are destroyed the bonds of Karma Hence, Bhagavān Maheśvara, who grants the fruits of all Karma, and is the helmsman of the vessel which crosses the sea of Karma, has said with His own mouth in the Śāktānandataraṅgiṇī:[1]

"Through Karma Jīvas are born, through Karma they die. After destruction of body, through Karma they receive bodies in rebirth and again become subject to Karma (1) Just as a calf finds out its dam amongst a thousand cows, so the good and evil Karma of a Jīva follow their author among the infinite millions of Jīvas. Karma acquired in previous births is most powerful in this Samsāra. Who has the power to baffle its course? (2) A Jīva's body itself is made of Karma, and all Karma has its home in his body, so that only such pure ordinances should be followed as are favourable to Karmayoga (3) O Devī! all things moving and unmoving are made of Karma. Karma is mother, Karma is father, and Karma itself is the Jīva's guide in the spiritual path in the form of the Supreme Guru[2] Through Karma a Jīva attains heaven or hell[3] (4). Controlled by their virtues[4] and sins, pregnant with happiness and sorrow respectively, Jīvas receive physical bodies in classes determined by such Karma and merely enjoy their fruits (5). O Pārvatī! it is only rarely and after passing through thousands of births in Samsāra that a Jīva receives a human body by virtue of accumulated Karma (6). Eating, sleeping, and sexual intercourse—these

[1] Ist Ullāsa, discourse on knowledge A celebrated Tāntrik work by Pūrnānanda Giri.

[2] All precepts are from the supreme Guru These precepts are the Guru Himself. The Guru is these precepts, and His precepts when carried out are Karma.

[3] Svarga or naraka

[4] Punya

are common to all living creatures. Man's superiority to all Jīvas lies in his possession of knowledge. Hence, he who being a man is without knowledge is no better than a beast (7). O Mistress of Kula! though at the time of death a Jīva loses his own body, yet he does not realize the worthlessness of all relations with wife, mother, brother, son, and so forth (8). A man lives a hundred years; but a very short span of life. But even of these hundred years sleep usurps one half, and the remaining half is spoiled by ignorance in childhood, enjoyment in youth, sorrow in old age, and so forth (9). Samsāra is the root of sorrow. Whoever is in and belongs to this Samsāra is sorrowful. None is happy but he who has abandoned the Samsāra (10). Man remains ever bound to defecation in the morning; to hunger and thirst at midday; and to passion and sleep in the night (11). He is unwilling to taste the Divine[1] remedy for this great disease, but constantly partakes of all such injurious food as aggravates it, thinking it to be sufficient medicine (12). Knowing full well that the body exists in order that his own Dharma may be worked out, he again performs evil Karma with that body. Being the owner of a 'cow of plenty,'[2] the fool seeks the milky juice of the ākanda plant[3] (that is to say, existing in a human body by the help of which the four-fold object of Dharma, Artha, Kāma, and Moksa[4] may be easily attained, he journeys down to perdition through the pursuit of worthless worldly happiness)[5] (13). The body is transient, and so is wealth. A Jīva's death is always near him. Hence, in order that he be saved from the fear and anxiety caused by that ever accompanying death, let him first of all earn religious merit (14). Deluded is he who does not earn the permanent wealth of Dharma[6] by means of his transient body, which changes at every moment of time (15). Nor father, nor mother, nor son, nor any other relation follow a Jīva to the next world that they may help him there. Dharma alone accompanies him to that inaccessible place to bear evidence of his

[1] Divya [2] Kāmadhenu, the cow which gives that which is desired
[3] This juice looks similar to milk, but is harmful.
[4] See *Introduction to Tantra Śāstra*. [5] Author's parenthesis
[6] Religion and duty.

Karma (16). Bound by ties of affection to wife and children, a person cannot attain liberation. Death exercises equal rule over all, be-they learned or ignorant, strong or weak, rich or poor (17). Just as the wealthy man lies in constant dread of the King, water, fire, thieves, and even wife, children, and relations, so sinners live in constant dread of death (that is to say, only such men in the world are fearless by the grace of the fear-dispelling Mother as have prepared themselves to meet death by acquiring Dharma)[1] (18). Hence an intelligent man should do to-day and in the forenoon what has been set to be done to-morrow and in the afternoon, for death does not wait to see whether a work has been done or remains to be done (19). He alone can attain liberation, severing the bonds of Karma by means of Karma, who does such Karma with body, mind, and speech, with freedom from desire for the fruits thereof (20)."

In the Rudrayāmala[2] it is written: "A Sādhaka attains Siddhi only when the Mother of the world is satisfied. To a Sakāma Sādhaka[3] She grants happiness and to a Niskāma Sādhaka[4] She grants liberation Let no one think that She should be worshipped only at a certain period of life, for She is eternal, and Her presence is never wanting. It is not also as though She were at a distance, and some time must elapse before She can be brought near to you, for She lives in all things (1). A Sādhaka should, therefore, always adore the daughter of the Mountain-King, the Mahāmāyā, who is eternal and true, He should ever sing hymns in Her praise, and worship Her, and ever hear and talk of Her name, Her qualities, form, and greatness, and so forth (2). A man of sense should, instead of wasting time in gambling, and the like useless pursuits, spend his life in worship, Japa, Yajña, Stava,[5] and so forth, of the Devatā (3). What is achieved by talk of other matters but a useless waste of life? Hence, O Devī! a Sādhaka will, on receiving knowledge of

[1] Author's parenthesis Dharma is here merit.
[2] One of the chief and oldest Tāntrik Scriptures
[3] That is, a Sādhaka who does action with desire for the fruit.
[4] Who acts wholly unselfishly; who does good not for the sake of reward, but for the sake of good.
[5] Recitation of Mantra, sacrifice, hymn.

Mantra, Yantra, and so forth, from the mouth of the Guru, happily attain liberation from the terrible bonds of Saṃsāra(4)."

The following are Śiva's words in the Kulārṇava[1] Tantra: "O Devī, I shall tell thee what Thou hast asked me. Listen, O Śiva-Śāsanā,[2] a Jīva cannot attain liberation except through initiation (in the Tāntrik cult)[3] (1). Attainment of Siddhi in Mantra is impossible without Yoga, and attainment of Siddhi in Yoga is impossible without Mantra. Hence, only the form of Yoga, in which both are practised, leads to attainment of Brahman (2). Just as in a dark room one can see everything with the help of a light, so a Jīva enshrouded in Māyā sees the true aspect of Paramātmā with the help of Mantra (3). Hence, one should earnestly receive initiation immediately on the attainment of his sixteenth year. Just as a piece of iron when treated with juices of herbs and Mantras turns into gold, so on being bathed in the milk of Guru's mercy and initiated in the great Mantra a Jīva forsakes Jīvahood and undoubtedly attains Śivahood (4)."

In the Gandharva Tantra it is said:[4] "Ātmā is Tripureśvarī[5] Herself, and is unattached, attributeless, and pure. A Sādhaka will in this way meditate on Ātmā and Iṣṭadevatā as inseparable from one another, and become merged in Her (1). I am She (my substance is not different from Hers). By this thought immersion in Her is attained. One should certainly meditate on this that there is nothing in this world save Her (2). The mass of Her spirit, fire, and energy[6] fills the entire universe. The thought of this will fill the Sādhaka with bliss, He will move freely like a Devatā while yet on earth (3). There is nothing in the world which a Sādhaka who practises the Yoga of meditation in this manner should worship, for this virtuous great man deserves the worship of all and worships none (4). Although possessing a human body, this wise man who is proficient in, and whose Ātmā is in, Yoga is in reality not a man, but a Devatā.

[1] 2nd Ullāsa

[2] She who either intructs or is instructed by Śiva, as in the case of Nigamas and Āgamas

[3] Author's parenthesis

[4] 11th Ullāsa, section on Dhyāna (meditation).

[5] The Devī as mistress of the three (tri) worlds (puras).

[6] Tejas

Such a man alone is a Sannyāsī (one who has forsaken Karma).[1] Such a man alone widens the path of Karma[2] The Ātmā of such a man alone is united with the Deity; and such a man alone is called a Muni by all Śāstras There is nothing in this world which he cannot do, and he alone is an accomplished great Yogī (5). He whose Ātmā is always united with Devatā, gratifying and adorning his Ātmā with all pleasing objects of sensuous perception, and worshipping the Devatā with a sense of Her inseparateness from his Ātmā, and whose Ātmā is ever united with Devatā, is himself a Devatā (6). A Sādhaka certainly will perceive the presence of his Devatā in the work, the doer, and the work done, in whatever things—such as dance, music, and the like—he sees or hears, in whatever dresses and ornaments he wears; in whatever animals and things, be it elephants, horses, carriage, bedstead, and so forth, on which he goes and rests; in whatever he eats, and, in short, in whatever else he does (7) When in possession of those objects of desire which a worldly man enjoys for his own self-gratification, a Sādhaka will perceive the Divinity within them, and enjoy them for the gratification of the Devatā dwelling in his heart (8). Everything that a Sādhaka does, from his awaking in early morning to the time of deep sleep in the depth of the night, will be done with the sense of the presence of Devatā therein. The habit of so doing will arouse a divine disposition[3] in the Sādhaka by means of which he will attain Siddhi (9) Only he who has such disposition becomes Siddha[4] and none else (that is to say, another person may have some other form of Siddhi, but for want of this disposition[3] that Siddhi will not produce liberation[5] Hence such persons only as seek Dhyānayoga practice and liberation, and who constantly worship Tripurasundarī the Devī, who is bliss itself, with devotion[6] will truly attain liberation" (10).

Through the ill-fortune of India, many people have nowadays learnt by rote such passages as "outer worship is inferior,"

[1] Author's parenthesis—that is, work done for the sake of its fruits

[2] That is, the fruit of that Karma is dedicated to the Supreme, and is not made to serve petty selfish ends

[3] Divyabhāva [4] Perfect [5] Author's parenthesis

[6] Literally, "with devotion in the Divyabhāva "

"outer worship is a low form of worship," and "outer worship is lower than the lowest form of worship"; but most of them do not know for what rank of worshippers outer worship is inferior, or low, or lower than the lowest, and how these passages should be harmonized with their context. And some of them even desist from making any inquiry lest they should lose the opportunity of parading the passages.[1] Bhagavān, who dwells in all hearts, has, however, ordained worship to be of different classes, according to differences in the competence of worshippers, and clearly said in the Mundamālā Tantra: "Mental worship, in which pure Sattva[2] alone operates, brings about high Siddhi and grants liberation This form of worship, which consists of inner sacrifice,[3] destroys the Jīvahood of a Jīva and grants him Śiva-hood (1). Although outer worship is Rājasī,[4] it grants all forms of prosperity, destroys all kinds of danger, secures enjoyment in this world and liberation hereafter, removes all evils, cures all diseases, annihilates all enemies, and severs all bonds (2). Beloved one! what I have said as to outer worship being a lower form of worship is not intended to apply to Sādhakas following Vīrācāra, or Paśvācāra[3] For Sādhakas following the Divyācāra[5] only outer worship is a low form of worship" (3). Here a Sādhaka should observe that even for Sādhakas of the Divyācāra outer worship is not altogether prohibited. It is merely a lower form of worship for them; that is to say, a person following Divyācāra has perfect competence for inner worship, and therefore outer worship is not a necessity for him. It will not, however, do him any harm if he performs it, for a worship of the All-good Devī, in whatever fashion it may be performed, cannot possibly injure anybody. A Sādhaka of the Divyācāra is, in truth, a permanent source of great good, so that the non-performance of outer worship does not affect him. It is, therefore, immaterial for him whether he does or does not perform outer worship It does not matter to the sea whether rivers fall

[1] Otherwise by comparison with the context others might be disillusioned
[2] That is, the Sattva Guna (see *Introduction to Tantra Śāstra*)
[3] Yajña [4] That is, it is the outcome of the rajas guna.
[5] See *Introduction to Tantra Śāstra*

into it or not. But you and I who follow the Paśvācāra or Vīrācāra are nothing but lakes of water which we have dug out ourselves. If we neglect the rivers, the result will be that we ourselves shall turn into deserts. It is, therefore, nothing but a sign of lunacy to frown with displeasure at outer worship, which is not prohibited to, nor worthy the disrespect of, even permanently liberated Sādhakas of the Divyācāra. If, however, a householder is intently eager to perform exclusively mental worship, there is a path for him opened by Bhagavān Himself, by which he may fulfil this desire. The Mother of the world forbade that anyone should ever travel that path in the domain of Sādhana. If, unfortunately, anyone must travel it, the following are the conditions which have to be observed.

In the Gandharva Tantra[1] it is said: "If a householder lives in a forest, and on any particular day that forest is infested with lions and tigers, then on that day he may perform mental worship Or, if he lives in a village or a town, and his house is besieged by the army of a foreign king, then in such time of political disorder he is privileged to perform mental worship. Or, whether he lives in a forest or in a village or town, if he is imprisoned by sentence of a law-court, then at such time also he may perform mental worship. But even in these three cases the Sādhaka is entitled to perform mental worship only if he is unable to obtain articles for outer worship."

His privilege to perform mental worship in these three cases depends on his inability to leave the place where he is situated to procure articles for outer worship. For, if such articles are to his hand, and nevertheless he omits to perform outer worship, then even in the circumstances mentioned he will do wrong, because of his initial incompetence for exclusively mental worship. Now, if there be anyone who desires to perform outer worship under the conditions above described, we think it would be well for him were the All-good Mother, who grants all desires, to refuse to fulfil this desire on his part.

In the same Tantra it is said:[2] "What is the use of saying much? This much only I briefly say, whether it be stated in

[1] 25th Patala [2] Gandharva Tantra, 14th Patala.

the Śāstra or not: A devotee should always perform worship with all kinds of both terrestrial and aquatic flowers and their leaves Worship should be done with leaves if flowers be wanting; with fruits if leaves be wanting; with whole grains of barley where there are no fruits; or, at least, with water should there be no whole grains of barley. Daily worship should never be neglected. If even water is wanting, then only should one have recourse to exclusively mental worship."

In the Niruttara Tantra it is said:[1] "By virtue of his worship of Istadevatā a Sādhaka himself receives worship in the world (for whoever in this world worships Her is adored by the world)[2] By Japa he undoubtedly acquires Siddhi (Aṇimā, and so forth),[2] and by Homa he attains success in all worldly things. Therefore a Sādhaka should perform all three: worship, Japa and Homa O Kuleśvarī![3] only Sādhakas of Vīrabhāva and Divyabhāva[4] are competent to perform mental worship"

In the Picchilā Tantra it is said: "Even if a Sādhaka has received the Mantra of a Mahāvidyā or Siddhavidyā,[5] that Mantra-vidyā injures him if he neglects to perform Japa. One can never attain wealth without performing Homa, or Siddhi without performing Japa, and, O Parameśvarī! it is impossible to receive worship anywhere unless one worships his Istadevatā."

In the Mundamālā Tantra it is said:[6] "O Candī! he who worships Kālikā with devotion and according to the rites attains to the state of Śiva, even though he be a Jīva. This is true, undoubtedly true. A Sādhaka should always perform the rites.[7] It is by the performance of rites that a great Sādhaka attains the highest Siddhi. Hence, one should never renounce rites."

In the Yāmala we read: "Meditation[8] is of two kinds, according as it is gross or subtle. Subtle meditation is the meditation on the Devatā's body, consisting of Mantra, and gross meditation is meditation upon Her body, with hands, feet, and so forth. The subtle form of Supreme Prakrti is made of pure knowledge It is not possible for a Jīva to meditate on

[1] 7th Patala [2] Author's parenthesis [3] Mistress of Kula
[4] See *Introduction to Tantra Śāstra* [5] See *post*
[6] 2nd Patala. [7] Kryā [8] Dhyāna

this subtle form. By meditating on the gross form does a Jīva attain liberation"

"O Devī! unless worshipped, the Devatā never grants any fruit. It is only when the Sādhaka, with or without knowledge, meditates on, remembers, worships, praises in hymns, and pays obeisance to, the Devī that She grants liberation to Her worshippers."

In the Gandharva Tantra Īśvara said: "He who devotedly performs daily worship in this manner becomes like Kandarpa[1] to women, and powerful like Śiva in the world of men (1). He is truly fortunate, and an ornament of his race. Blessed indeed are his father and his mother (2). The Devī appears in him,[2] and, like myself, that person, possessor of great knowledge, undoubtedly becomes master of the eight-fold Siddhi of Aṇimā[3] and so forth (3). To his enemies he is destructive like fire, to his friends he is pleasing like the moon. In punishment he is like death, and in sanctity he is like fire[4] (4). In speech he is like Bṛhaspati, in forbearance like the earth.[5] Sarasvatī is ever present on his tongue, and Lakṣmī in his house.[6] All Tīrthas are permanently established in his body. He therefore has no fear of rebirth(5). In wealth he is the Lord of wealth (Kubera),[7] and in fiery energy[8] he is like the Sun; in strength he is like the God of wind, Pavana; in liberality he is like Indra;[9] in singing he is, as it were, Tumburu[10] himself Such is the man who daily worships the All-good Devī, who grants all desires (6) O Mistress of Devas! if the worship of Mahātripurasundarī[11] is omitted for one day, the Sādhaka should expiate the sin resulting therefrom. He should fast on the day on which there is thus no

[1] Kāma, the God of Desire

[2] Literally, "the angas (part) of the Devī appears in him"—i.e ,divinity—but not in its plenitude

[3] See, as to these powers, *Introduction to Tantra Śāstra*

[4] For fire purifies, and is itself never impure

[5] Brhaspati is the Guru of the Devas As the earth bears every thing, it is the model of patience

[6] He has both wisdom and wealth, two things which generally do not go together.

[7] Author's parenthesis

[8] Tejas

[9] King of the Devas.

[10] A Gandharva

[11] The Devī, as to Tripurasundarī, see A and E Avalons' "Hymns to the Goddess"

worship, and perform preliminary rites for the next day's worship. On the day following let him worship first the Guru according to the injunctions, and then after he has finished the worship of Iṣṭadevatā, let him feed virgins and Brāhmaṇas (7-8). Such is the expiation for omission of worship for one day. If it is omitted for more than one day, the defaulter should be re-initiated and perform Japa of his Iṣṭamantra[1] a hundred thousand times (9). Whoever omits to perform worship for two or three days in the Sādhana of Mahātripurasundarī and Yoginīs (of any Śakti Devatā),[2] loses all his Siddhi, and is cursed by the Yoginīs (10). Life, learning, fame, and strength leave him, and the Yoginīs destroy his flesh, semen, vital fluid,[3] and blood, and frustrate all his desires (11). Bitter quarrels arise with friends, and especially with wives. His sin ruins the crops, and he himself falls into dangers at every step (12). Truly, truly he is attacked with diseases, and being impoverished, he suffers even in this world the three forms of terrible sufferings (ādhyātmik, ādhibhautik, and ādhidaivik, and of body, speech, and mind)[4] (13). (Sādhakas know that these things constantly happen where the path of Sādhana is obstructed).[2] Though a Sādhaka cannot, owing to his neglect to act according to the Śāstra, obtain liberation, yet by virtue of his initiation in the Mahāmantra, he will go to heaven,[5] and then, after enjoyment of such happiness as is to be had therein, he will fall again on earth and become the Lord of an empire. And during life here he will have unparalleled devotion to the lotus-feet of the Mother of the world by virtue of the initiation accomplished in the previous birth. Thereafter he will attain to Kaivalya (14). The fool who neglects the worship of Istadevatā and sets himself to meditation on Brahman without having first attained the highest fruit of worship—namely, cittalaya[6]—is in this world

---

[1] The Mantra in which he was initiated
[2] Author's parenthesis
[3] Rasa
[4] Author's parenthesis. The first three classes of suffering are those caused by the self, the outer material world, and the world of Devas.
[5] Svarga
[6] That is, absorption of the Jīva's citta in the object of worship called Samprajñāta Samādhi

a murderer of Brahman (15). If a Sādhaka who is devoted to Japá and meditation is at any time unable himself to perform worship and so forth by reason of his occupation in some work of gain or benefit (that is, acquiring something new or safeguarding that which has been already acquired), he should engage his own Guru to do worship on his behalf (16). All forms of Siddhi are in the hands of him whose welfare is the subject of constant concern to a pure-hearted Guru who is proficient in both knowledge and work, possessed of superwordly power, and inspired with the spirit of all Devas[1] (17). Not only in the case of worship of Iṣṭadevatā, but in that of every form of religious work prescribed in the Tantra Śāstra, none but the Sādhaka's Guru, Guru's wife, and Guru's son is competent to perform it if the Sādhaka is unable to do so personally"

In the Pichhilā Tantra it is said: "The Guru personally has the right to perform worship as prescribed in the Tantra. It is well accomplished if performed by Guru, Guru's son, or Guru's wife O Mistress of Devas! in the absence of Guru, a Sādhaka should himself perform worship and so forth." (Here by absence of Guru, Guru's son, and Guru's wife, is meant that, though alive, they are not available)[2]

In the Varadā Tantra it is said:[3] "All the rites prescribed in the Tantra in connection with the worship of Iṣṭadevatā should be performed by the Sādhaka himself. In case of his inability to personally perform them, he should have them carried out by the Guru or his wife, if she is a mother (and if the Mantra and Devatā of the husband and wife are the same).[2] If performed in any other way, everything will be spoiled."

In the Guptasādhana Tantra it is said: "O Maheśvarī! if worship and so forth through any others than these persons (Guru, his son, or his wife who is a mother)[2]—that is, by any other Tāntrik preceptor[4]—then the fruits of such worship will fall into the grasp of Yaksas and Rākṣasas[5] (1). (Hence, if a person is himself unable to perform the worship of his Iṣṭadevatā, his Guru should take his place.)[2] If the Guru, who is an

[1] Sarvadevasvarūpāmaya
[2] Author's parenthesis
[3] 10th Patala
[4] Ācārya
[5] Demoniac spirits

appearance of Brahman, performs worship and so forth, then, O Maheśvarī! such worship will bear a hundred-crore-fold[1] fruit (2). Or, O Parameśvarī! if the Sādhaka performs such worship and so forth himself, he should at its conclusion offer to the Guru all the things which have been already offered to the Devatā; for, on being offered to Guru they bear crore-fold[1] fruit (3). O Maheśvarī! if the Guru's wife performs the worship and so forth, she should carry out the necessary sacrifice[2] and the like, but not the Homa. She should, after collection of the articles for Homa, place them before the Devī, and, by repeating the Mūlamantra,[3] offer them to Mahādevī. By doing this only, the purpose of Homa will be accomplished A Sādhaka should never have Homa done in fire by his Guru's wife. O Devī! worship of Istadevatā, or whatever else is done by a Guru for his Śisya is productive of undecaying fruits. The provisions in the Śāstra for the appointment of various persons as representatives, such as a Ṛtvik's son and others, where the Yajamāna[4] is personally incapable, have force only with regard to religious rites, prescribed in the Smṛti Śāstra. Worship prescribed in the Tantra Śāstra should never be performed by means of such representatives If a Sādhaka engages a Purohita[5] to perform Tāntrik worship or other rites, not only will all his desires be frustrated, but even the ever-merciful Mother of the world, the Beloved of Mahākāla, by whose worship our aims are attained, will become angry with him"

Although the Śāstra says that the Sādhaka who gets the worship of his Istadevatā and other rites performed by his Purohita will reap fruits contrary to that for which he looks, yet it may be that doubts and questionings may arise as regards this matter. In truth, however, such doubts are possible only for those who see no difference between a Guru and a Purohita. He, however, who knows the real nature of the relationship between a Guru and a Śisya on the one hand, and between a

[1] A crore is ten millions
[2] Bali
[3] The principal Mantra of the particular Devatā worshipped
[4] He who makes the sacrifice
[5] Priest The distinction between the Priest and the Guru is given in the text

Yajamāna and a Purohita on the other, can have no such doubt. A Purohita is a fit representative of the Yajamāna in the performance of religious rites, and may further, by the strength of his own devotion,[1] advance the well-being of the Yajamāna[2] by his blessing. But a Guru is lord over the Śisya's body, mind, life and intellect. He it is who secures for the latter shelter at the feet of the supreme Devatā. He it is who kindles the beneficial lamp of Mantra in the terrible deep darkness of Māyā, and is the only helmsman who can safely steer the vessel to the shore across the boundless sea of Samsāra. A Guru can never be his Śisya's representative; for, so far as a Śisya is concerned, the three, Guru, Mantra, and Devatā, are one and the same When, however, a Guru himself performs the worship, preliminary rites and so forth, which should have been performed by his Śisya, what happens is this: He performs worship of himself in the matter of the worship of the Śiṣya,[3] and the Śiṣya is blessed by making over the worship to the care of his Guru, who is visible Brahman This has been clearly explained in the discourse on Guru-tattva.[4] Now, what we have yet to understand is how the fruit of worship is increased a millionfold by reason of the worship being performed by the Guru himself, and how the benefit of such worship is communicated to the person of the Śisya. The fruits of the sacrifice,[5] worship, and so forth, which a Purohita is empowered by Śāstra to perform in cases where the Yajamāna[6] is unable to do so himself, are enjoyable in this world and hereafter. And it is undoubted that whatever is enjoyable, either in this world or in heaven,[7] is a subject of sensuous perception, for all objects of enjoyment are apprehended by the senses From this it conclusively follows that the work of a Purohita is fruitful only as regards the body, senses, mind, and life of the Yajamāna,[6] whether in this world or hereafter, but has no greater effect But what a Guru does, reaches even the Ātmā of the Śisya. By virtue of the beneficial work performed

[1] Tapas (see *Introduction to Tantra Śāstra*) [2] *Vide ante*

[3] That is, the Śisya who wishes to worship the Devata through his Guru causes the Guru to worship himself, because the Śisya's Guru and Devatā are the same

[4] On the Guru [5] Yajña [6] *Vide ante* [7] Svarga.

by a Purohita, the Yajamāna's Ātmā may be carried to heaven[1] and other regions of the next world; but its utmost effect is upon the causal body,[2] and the Ātmā itself is not directly reached. But the fruit of what a Guru does goes beyond the next world, and is the cause of the illumination of the superworldly supreme truth[3] in the Śisya's Ātmā. These supersensuous truths are the subject of constant realization, and superworldly wonders constantly happen in the Śiṣya's Ātmā. At the movement, in every Cakra, of Kuṇḍalinī, the Mistress of Cakras who plays in the heart of the lotus in the Kula-cave,[4] and moves along the stem of the Mūlādhāra lotus, the Sādhaka's Ātmā rises and sinks in the sea of the Brahma-bliss of Brahmamayī with the playful dance of the waves of the eight forms of Siddhi—viz., Aṇimā and the rest.[5] It is impossible to explain this by an illustration drawn from the objective world. But just as the power of sight of a Yogī, although located in his eyes, reaches unchecked the solar orb in company with the solar rays, and by its keenness penetrates its disc and then views the eternal play in the eternal regions of Brahmaloka,[6] Vaikuṇṭha,[7] and Śiva-loka,[8] so the Ātmā of a Sādhaka who has attained Siddhi in Mantra reaches, with the help of Mantraśakti, the true aspect of the Mother of the world, the great Śakti, in whom alone are centred all Mantraśaktis, and ever beholds the play of bliss in all the regions where Her powers[9] are ever displayed

It is only the Śakti by which at the time of initiation the Tejas[10] of the Guru is communicated to the Śisya; the Śakti which, like the burning and revealing light, is passed from the lamp of the Guru to the wick of the Śiṣya's body, moist with the oil of the Guru's love; the Śakti which on issuing from the Guru and entering the Śisya brings the two bodies into closer union when worship is done; it is that Śakti which alone is able to communicate, directly and at once, to the Śisya's body the fruits

---

[1] Svarga. [2] Kāranadeha; the subtle body.
[3] Tattva [4] That is, the Mūlādhāra.
[5] As to these powers, see *Introduction to Tantra Śāstra*
[6] The three highest of the upper worlds
[7] The heaven of Viṣnu (see *post*)
[8] The heaven of Śiva. [9] Vibhūtis. [10] Spiritual energy

of the worship and other acts performed by the Guru. For it is only the Mantraśakti of the particular Devatā which passes from the body of a particular Guru to that of a particular Śisya which is capable of entering from that Guru's body into the body of that Śisya. To no other Śakti is the path of communication open.[1]

Just as no one who is not intimately related to us is allowed entry into the inner apartments of our house, so the outer fruits of rites performed by another for the accomplishment of a Sādhaka's happiness enjoyable by his external senses cannot enter into the inner recesses of his heart. They are acquainted with the outside only, and outside they remain For this reason, the effect which is achieved by worship and so forth performed by Guru, who is visible Brahman,[2] or by the Guru's wife or their son, cannot be accomplished if even ten million Purohitas together perform them in concert. Nay, even if, as a representative of the Yajamāna,[3] the Purohita performs the worship of the same Devatā with the same Mantra (as is the practice in Bengal in Śyāmā Pūjā, Jagaddhātrī Pūjā, and similar other Pūjās),[4] his worship is powerless to touch the Ātmā of the Sādhaka. For, unlike the Guru, the Purohita's Ātmaśakti or Mantraśakti has never passed into the Yajamāna's Ātmā, since there can be no such passage without initiation. Hence, although a Purohita can, at the time of worship, make the Devatā approach by the force of Mantra, and thus accomplish the worship, the Merciful Mother returns in sorrow because She is unable, through the fault of the author of the rite, to give him all the desired fruits with which She came laden to his house of worship, and which She had intended to give him in fulfilment of Her promise.[5] To-day the affectionate Mother has with all

[1] The Guru communicates the Mantra Śakti of a particular Devatā from his own body to the body of the Śisya It is the Mantraśakti of that particular Devatā alone which can freely pass from the Guru to the Śisya along the path established between the two bodies by initiation

[2] Sāksāt Brahman. [3] *Vide ante.*

[4] The Kālī Pūjā and Pūjā of Jagaddhātrī Author's parenthesis

[5] The promise made in the Śāstra that such and such worship will be productive of such and such fruits

tenderness brought with Her, tied up in Her cloth,[1] precious gifts for Her son, who ever lives away from home; but on coming to the son's house She found that he is not there, and hence cannot make over those gifts to him. Worse, however, than this, She sees the son's presents given to Her, not by him personally, but by a representative of his None but a Mother in this world can realize the terrible pain which such neglect on a son's part causes to a Mother's heart. Hence, seeing that the son has gone away to distant lands, the Mother sends him a message in the pages of Śāstra, thus:

"My child! worship Me if you will, give Me presents if you will, and I shall be present with joy to receive the gifts of My son. But, My child, see that you are not yourself absent, and do not make your gifts to Me through another. Otherwise, your neglect and absence and the sorrow they cause will keenly grieve My heart, and tears of sorrow will bedew My face, chasing away all smiles of joy. My child, am I nobody to you? Ah, silly child! I am the Mother—I am your Mother, the Mother of all the millions of universes. What secret can you have from Me who dwell in all things? And why be secret with your Mother, My child? You may desire to keep a thing secret from Me, but I come to know of it before it even passes through your mind. Such as I am, how can you keep anything secret from Me? Moreover, the relation between Mother and son is such that there can be no secrets between them. But perhaps you keep away from Me because of your lack of power, unworthiness, and impurity. But, My child, have you not heard that I am all powers,[2] and am the Saviour of the fallen, and Deliverer of the three worlds? You may be lacking in power, but I have all powers in Me. By My own Śakti I create universes from particles of dust and turn them again to dust Being as I am the sole Mistress of the store of Śaktis, am I not able to make you powerful by My Śakti? You may be impure, but I raise the fallen By taking My name Jīvas become pure themselves and purify the world. Being what I am can I not Myself

[1] After the Indian fashion
[2] Śakti

make you pure? How impure can you become that I cannot make you pure? Ah, My child! how long does impurity last? Only so long as My name does not enter your ears. It is true that Jīvas fall, but that is only so long as I, who purify the fallen, do not take them up into My arms. You shirk My presence on account of your impurity, but no one remains impure after he has come to Me. I am a Dweller in cremation grounds,[1] because I do not wish that there should be anything impure in the world. Even My dead child is not impure to Me. As for you, you are a child vitalized by a great mantra. What should you fear? Hence I say, My child, why have any hesitation before your Mother? Whatever you wish to give Me, bring it to Me yourself, saying, "I am poor and impure," and I shall not only take your gift, but purify you at the same time. If only I get you to come before Me, I shall give you what I have to give you. This is why I say, dear child, do not wound your Mother's feelings by charging another person with the care of the Mother. It does not matter to me whether My worship is not done. But it is a sorrow which I cannot bear that I am unable to give you that which I brought for you."

It is the great pain of this sorrow which makes the merciful Devī wrathful. The Tantra Śāstra has, therefore, said: "If a Sādhaka engage a Purohita to perform Tāntrik worship, all his desires will be frustrated, and Kālika[2] will become angry." It is because the Mother's feelings are wounded that all the desires of the Sādhaka are frustrated; otherwise, why should the worship of Her who grants all desires be productive of such disastrous effect? Why should the ever-merciful Mother who has assumed the Kāla—subduing name of Kālī in order to destroy even the Sādhaka's fear of Kāla[3] become angry? It must be understood that this anger is not really such, but only profound mercy in another form. None, however, but the Mother's son who has with his own eyes seen the Mother's play is ever privileged to enjoy the intense pleasure of seeing the play

[1] Śmaśāna. Fire purifies all things, and here all bodies are consumed. Her manifestation is great in the burning ground.
[2] The Devī
[3] Death

of the waves of this sweet and yet severe wrath of the Mother This is why, O Mother ! we have in the Invocation at the beginning of this book begged of Thee Thy anger, which is sweeter than the sweetest of things which looks a complex,[1] and is yet a very simple thing, and this is why we have not cared to beg from Thee Thy mercy O Merciful Devī ! when wilt Thou show such mercy as to bless me by making me tremble at the play on Thy loving face of Thy pretended anger, instead of Thy happy and indulgent smile ? On that day Thy name of Caṇḍī[2] will be justified, and my fear of the Rod[3] will vanish, O Mother ! Does one who experiences such anger ever desire mercy again? Thy anger is the hidden treasure of the secluded store of love. Thou mayst ask, How many have been so fortunate as to have learnt to become angry[4] on seeing with their own eyes Thy anger ? But, O senseless Child ![5] dost Thou, being the Mother, not even know that the anger of one who says, "I am growing angry," simply makes one laugh ? Glory to Thee, O Merciful Mother ! Glory, glory to Thy anger ! Glory to Thy mercy ! Glory to the anger by which mercy is conquered !

This wrath of the Mother of the Universe, rare in the three worlds, does not easily fall to the lot of even Śiva, not to speak of Jīvas

Her anger and satisfaction, of which mention is made in the Śāstra, is not really anger and satisfaction, but a mere show of them for the good of the Sādhaka Secondly, such satisfaction and anger have reference to the ordinances and prohibitions of the Śāstra. Hence we are afraid lest we should, by failing to rouse that anger in Her which is really satisfaction, call upon ourselves the terrible curse of Her pretended anger, and thus bring about our ruin. The Śāstra, therefore, ordains that we should never entrust Her worship to another. Entrusting, however, the worship to the lotus-feet of Gurudeva is not the same

[1] Kutila—that is, full of designs
[2] Derived from Caṇḍa, wrathful · the Devī as wrathful Destructress of Demons
[3] The emblem of Yama, the God of death
[4] That is, to show not common anger, but such anger as the Devī manifests
[5] Terms of endearment applied to the Devī

as entrusting it to another, for the relation between a Gurudeva and his Śiṣya is similar to that between the sea and the river. Although they take their rise from different sources, such as mountains, springs, and so forth, yet rivers in the end mingle with the sea and become one with it. So the Ātmās of Śisyas, although appearing in different bodies, families and races, mingle with the Guru's Ātmā and become one with it. Just as the sea passes by the force of the tide into the rivers, so, on the rising tide of the bliss of Sādhana in the Ātmā of the Gurudeva, its nature passes from him to the Śisya's body by the force of his own Śakti. The water of the sea does not really increase in volume, but merely heaves forward under the influence of the full moon. No such heaving is, however, possible in the waters of rivers. Similarly, no increase or decrease of bliss is possible in the Guru who is full of perfect bliss; but bliss heaves under the influence of the Śakti (force) of Sādhana. But (as is the case with the sea) such heaving is possible in the body of the Guru, which is full of perfect bliss, so (as is the case with rivers) it cannot take place in the bodies of Śisyas. What happens in the bodies of Śisyas takes place only through the grace of the feet of the Guru, who is a sea of existence, consciousness and bliss.[1] Had rivers been unconnected with the sea, the flow-tide could never have entered into them Just as notwithstanding the water of the sea merely heaves and does not increase, the flow caused by the force of such heaving actually increases the water of rivers, so, despite the fact that the perfect bliss which is in Guru does not really increase through the worship which he performs, yet the motion which is given to it by the force of the Guru's mercy actually increases the bliss of Sādhana in the body of the Śisya This is why the Śāstra says: "If Guru, who is the visible Brahman, performs worship and so forth, then, O Maheśvarī! such action will bear a hundred-crore-fold[2] fruit." This is why worship by Gurudeva is not, from the spiritual point of view, worship by another, notwithstanding that it is from the ordinary standpoint performed by a person other than

[1] Sat, Cit and Ānanda

[2] A crore is ten millions

the Śiṣya; for in such a case the presence of the Guru is the presence of the Śiṣya for the purpose of that worship. If worship of the Sādhaka's Iṣṭadevatā is done by a person who, though not his Guru, is a Tāntrik teacher, then also such worship will be productive of bad fruits; for notwithstanding that such a teacher is a Tāntrik, he is in this matter in the same position as a Purohita, since in neither case is there the relation of Guru and Śisya between the party officiating and him for whom the worship is done. The Śāstra has, therefore, said: "O Maheśvarī ! if one causes worship and the like to be performed not by these persons, but by a Tāntrik preceptor, then the fruits of such worship will fall into the grasp of Yaksas and Rākṣasas."[1]

All the points of difference which have so far been shown to exist between the effects flowing from the appointment of a Guru and a Purohita become operative only if worship performed by him is Siddha.[2] But where for want of Śāstrik jurisdiction worship performed by a Purohita is beyond his competency, it cannot be Siddha.[2] No Tāntrik rite, and not merely the worship of Iṣṭadevatā, will be Siddha if performed by a Purohita "The provision in the Śāstra for the appointment of various persons as representatives, such a Ṛtvik's son and others, have force only in regard to religious rites prescribed in the Smrti Śāstra. Worship prescribed in the Tantra Śāstra should never be performed by means of such representatives."[3] Worship other than that of the Iṣṭadevatā will be Siddha if performed by means of any Tāntrik teacher; but in the absence of Guru, Guru's wife, or Guru's son, a Sādhaka must himself perform the worship of his Iṣṭadevatā, or have it performed by his own wife, there being no other course open to him.

The Rudra Yāmala says: "Worship is of three kinds—namely, daily,[4] occasional,[5] and performed for the attainment of a desire."[6] Daily worship is that which a Sādhaka must daily perform on pain of incurring sin, as, for instance, Sandhyā prayers, worship of Śiva, and worship of Istadevatā. Occasional

[1] Evil spirits
[2] Perfect, fruitful, efficacious
[3] Pratinidhi
[4] Nitya
[5] Naimittika
[6] Kāmya.

worship is that the non-performance of which is sinful, but which has to be done only on some particular occasion, as, for instance, Durgā Pūjā, the illuminated Śyāmā Pūjā, Śivarātri Vrata, Janmāṣṭamī Pūjā,[1] and the rites which must be performed at the time of an eclipse. Worship performed for the attainment of a desire is worship, the non-performance of which is not sinful, but the performance of which produces special fruits, as, for instance, Śānti, Svastyayana.[2] The great difference between daily and occasional worship and worship performed for the attainment of desire is that, while daily and occasional worship must be performed though one may not have any desire to satisfy, worship of the third kind need not be performed under such circumstances.

The Nīla Tantra says: "A Sādhaka acquires the privilege of performing occasional worship when he performs the daily worship of Iṣṭadevatā, and he acquires the privilege of performing worship for the attainment of his desire only when he has acquired Siddhi[3] in occasional worship. The ordinance of the Śāstra is that it is only when a person becomes accomplished (that is, remains constantly engaged)[4] in the first two forms of worship—namely, daily and occasional—that he becomes competent to perform worship undertaken for the attainment of his desire.'

In most parts of Bengal we find nowadays a class of people who never do daily worship, but who perform once every year with great eclat a ceremony such as the Durgā Pūjā, or Śyāmā Pūjā, or Jagaddhātrī Pūjā[5] and who thereupon think that they

---

[1] Durgā Pūjā is the Mahāvrata in honour of the Devī, as Durgā, so greatly celebrated in Bengal; Śyāma Pūjā is Kālī Pūjā when there are illuminations in honour of Devī, called the Dewāli Janmāstamī is held on Kṛṣṇa's birthday, and the Śivarātri in honour of Śiva.

[2] That is, the rites of those names to procure peace and auspiciousness Thus, special worship done with the object of procuring the recovery of a sick child would be Kāmya Neglect to perform such worship would not in itself be a sin, but if devoutly performed it may lead to the result desired

[3] That is, becomes accomplished

[4] Author's interpretation, for it is only by constant practice that success in this or any other matter is attained

[5] Śyāmā Pūjā is the Kālī Pūjā, and in the Jagadddhātrī Pūjā worship is done of the four-handed Jagaddhātrī thrice on one day, whereas the Durga Pūjā is held for three consecutive days

have more than sufficiently compensated for the omission to do daily worship throughout the year. They ought, however, to open their eyes, which are closed by vanity, and first consider whether they have any right to perform such ceremonies as the Durgā Pūjā In fact, it is not only impossible that worship performed by such men without competence therefor should bear the fruit spoken of in the Śāstra, but it is to all a matter of daily experience that such performances (contrary to the Śāstra as they are) produce most baneful effects at every step Through the fault of the performer, religious rites bear fruits contrary to that which should follow them. But we often hear critics say that the enumeration of the effects of religious performances mentioned in the Śāstra is a tissue of falsehood intended to allure people We, however, reply that had religious performances been incapable of producing any effect at all, why do these contrary effects happen? Whether we have the good fortune to be able to see it or not, every intelligent man ought to understand that, if the improper performance of an act inevitably produces an effect contrary to that spoken of in the Śāstra, it is, if properly performed, undoubtedly capable of producing, without fail, the effects which are promised by that Śāstra.

The Gandharva Tantra says: "A Mahāpūjā,[1] with all the various articles therefor and complete in all parts, should be performed every month of every year on auspicious days (1). Besides this, worship should be done daily, for worship of Iṣṭa-devatā is a daily work A Sādhaka may perform occasional rites when he is capable of thoroughly carrying out those of daily obligation When he thus becomes an adept in the performance of both the daily and occasional rites, then he may think of performing those which are done for the attainment of a particular end[2] (2) Performance of occasional rites is more imperative than that of those last mentioned, and performances of daily rites is more imperative than that of the occasional rites The misguided man who proceeds to perform occasional rites, or rites to obtain some object whilst neglecting to perform the

[1] A great festival Thus in Bengal the Durgā Pūjā is a Mahāpūjā
[2] Kāmya

daily rites and worship, reaps no fruit from the performance thereof (3). To attempt to accomplish occasional rites, or those done for the attainment of a particular desire whilst neglecting to perform those of daily obligation, is as futile as it is to cohabit with a barren woman (4). If all the articles for worship are not available, worship of Cakra-devatā (one's Iṣṭadevatā in the midst of the group of five worshipful Devatās—namely, Śiva, Sūrya, Gaṇeśa, Visnu, and Śakti)[1] should be performed with flowers, fruits, and such other things only. But where the worship is performed in this manner, notwithstanding that other articles are available, such limbless[2] worship cannot be productive of full effects for the Sādhaka, any more than can a limbless man be the performer of a complete Yajña[3] (5). Meditation, Worship, Japa and Homa are the four hands of the Yajña[3] of worship, Mātṛkā, Sodhā, and other Nyāsas,[4] form its body, knowledge of the real truth as to Istadevatā is its Ātmā, devotion is its head, reverence is its heart, and the art of performance is its eye Knowing the body of Yajña[5] to be composed in this manner, a good Sādhaka should perform it in all its limbs, and not divide and make it limbless (6). If the Yajñapurusa[6] is made limbless, great evil is likely to befall the Sādhaka For this reason, in performance the limbs should not be neglected. If the Yajñapuruṣa[6] is perfect in all His limbs, He grants Siddhi to the Sādhaka in everything It is by His union with the supreme Śakti which arises out of the effort to accomplish all those limbs that the Yajñapurusa produces Siddhi[7] (7). The omission of limbs is not so reprehensible in other worship as it is in that of the perfect Yajña-body of Tripurasundarī (any Śakti image)[8] (8) For the attainment of Siddhi and Vibhūtis[9] a

[1] Author's parenthesis

[2] Angahīna That is, worship in which all the ordinary articles of worship are not used

[3] Sacrifice (see *Introduction to Tantra Śāstra*)

[4] As to this Tāntrik rite, (see *Introduction to Tantra Śāstra*)

[5] Sacrifice (see *Introduction to Tantra Śāstra*)

[6] Yajña considered as a person

[7] A successful result

[8] Author's parenthesis

[9] Here powers The powers of the Devatā become, by worship of the Devatā, Vibhūtis of the Sādhaka For when worship is Siddha the worshipper and the Devatā are one

Sādhaka should perform worship according to his means. If this rule is transgressed, not only will the worship be defective, but he will incur the great sin of murder of Brahman; since in that case the body of Yajña, which is the body of Brahman itself, is severed and thus made limbless. The limbs of the Yajña-body should be accomplished as directed in the Śastra, and neither more nor less, for both possession of greater or of a less number of limbs by the Yajña produces sin in the Sādhaka (9) A great Pūjā,[1] with abundance of materials therefore, should be performed on a fourteenth lunar day, or an eighth lunar day, or a full moon day, or between two months (the day between two months or the last day of a month),[2] or on a Mahābhūta[3] day (10). If the fourteenth day of a dark fortnight be a Tuesday, that day is called a Mahābhūta day. Any special performance on this day causes bhūtas (beings and things) to come within the control[4] of the Sādhaka. Again if there is a conjunction of the Pusyā Naksatra[5] on that day, performance on that day is productive of countless fruits (11)."

[1] *Vide ante* [2] Author's parenthesis. [3] See *post.*
[4] Vaśīkarana. [5] One of the twenty-seven "lunar mansions".

CHAPTER XIX

CEREMONIAL WORSHIP[1]

IN the Gandharva Tantra it is said : "A man should worship a Devatā by becoming a Devatā himself.[2] One should not worship a Devatā without himself becoming a Devatā. If a person worship a Devatā without himself becoming a Devatā, he will not reap the fruits of that worship."

The Vaśistha Rāmāyana says: "If a man worships Visnu without himself becoming Visnu, he will not reap the fruits of that worship. If he worships Visnu by himself becoming Visnu, a Sādhaka will become Mahāviṣṇu."

The Bhārata says: "Man should not take tha name of Viṣṇu without himself becoming Viṣṇu, nor worship Viṣṇu without becoming Viṣṇu, nor remember Visnu without becoming Viṣṇu. One cannot attain Viṣṇu without becoming Visnu"

The Bhavisya says[3]: "A man should not remember Rudra without himself becoming Rudra, nor worship Rudra without becoming Rudra, nor take the name of Rudra without becoming Rudra, nor will he attain Rudra without becoming Rudra."

The Āgñeya says: "By worshipping Rudra a Sādhaka becomes himself Rudra. By worshipping Viṣṇu he becomes Viṣṇu. By worshipping Sūrya he becomes Sūrya. By worshipping Śakti he becomes Śakti, and by worshipping Ganeśa he becomes Gaṇeśa."

The Bhavisya says: "A man should not take the name of a Devī without himself becoming a Devī, nor worship a Devī

---

1 Pūjā

2 *Cf.* the Rudrayāmala :

" Ye Gunāh śanti devasya pañca-ritya vidhyāyinah.
Te guṇāh sādhakavare bhavantyeva na cānyathā."

The Tāntrik Sādhana is a means of realizing the advaita tattva, and the first step towards this accomplishment is the unification of the Devatā and the worshipper. The Nyāsas with other ritual are intended to effect this

3 Apparently this and the next two references are Paurāṇik.

without becoming a Devī.[1] One should worship a Devatā by becoming the self of that Devatā—(that is, the Devatā[2] Herself) —by means of Mantra-Nyāsa."[3]

The Gandharva Tantra says: "It is by becoming a Devatā that a person should worship a Devatā. A person should not worship a Devatā while he himself is a non-Devatā. O Spouse of Śiva! if Japa is performed without Mantra-Nyāsa, it is Āsurik (non-Daiva)[4] and ineffectual. A man should worship a Devatā by becoming the self of that Devatā by means of Nyāsa.[5] By Prāṇāyāma,[6] Dhyāna, and Nyāsa,[5] a Sādhaka's body becomes a Deva's body."

The Gandharva Tantra says: "Bhūtaśuddhi,[7] Ṛsyādinyāsa,[8] Pīṭhaśaktinyāsa, Karanyāsa, Aṅganyāsa, Mātṛkanyāsa, and Vidyānyāsa;[9] O Maheśvarī! by means of these Nyāsas a Sādhaka becomes himself full of Devatā."

BHĀVA[10]

If I wish to acquire the burning and lighting Śakti[11] of fire, I must be fire myself,[12] or if I would possess the coolness and the Śakti of sweetness possessed by water, I must be full of water myself; or if I want to acquire the speed and the Śakti of touch possessed by air, I must be full of air myself; or if I wish to have the hardness and the Śakti of smell possessed by earth, I must be full of earth myself; so if I wish to acquire, even in the least degree, the eternal Śakti (the eight forms of Siddhi and so forth),[4]

[1] Thus the Ācārabheda Tantra says: "Vāmācāro bhavet tatra vāmā bhūtvā yajet param." The mental attitude is reflected in the ceremonial provision of the Rahasya-pūjā, that the Sādhaka should dress himself, like a young woman, in beautiful garments, his forehead painted with vermillion, and his body perfumed and garlanded with flowers.

[2] Devatāmaya. Author's parenthesis.

[3] See *Introduction to Tantra Śāstra*. The object and effect of Nyāsa is stated later in the text.

[4] Author's parenthesis.

[5] See *Introduction to Tantra Śāstra*.

[6] Breath control and meditation.

[7] Purification of the elements constituting in their Mahābhūta form the gross body (see *Introduction to Tantra Śāstra*, and *post*).

[8] In this Nyāsa there are five Nyāsas, of which the Nyāsa of the Ṛsi is the first.

[9] See as to the various forms of Nyāsa and their meaning, *Introduction to Tantra Śāstra*.

[10] Idea, thought, feeling, sentiment, nature, state. This very important term is difficult to define, but the use to which it is put in the text will indicate its various shades of meaning to the reader.

[11] Power.

[12] Agnimaya.

of Bhagavān or Bhagavatī, I must be full of Him or Her. I must completely sink my individual existence in the existence of Him or Her whose Śakti is to be communicated to me, otherwise it will never be so communicated. One person becomes full of another to the extent to which he loses himself in the Bhāva[1] of that other person; and the Śakti of the latter is communicated to him to the extent to which he becomes full of such other. This is the natural law in the domain of Śakti[2] The nature of Bhāva,[3] by means of which men acquire the power of becoming full of another person in the Samsāra and in Sādhana can only be sensed by men of Bhāva.[4] Others cannot describe nor understand it. Nay, even Bhagavān, the consort of Bhavānī and creator of all things, has, in trying to find out the nature of the play of Bhāva, Himself become overpowered with his own Bhāva, and has said: "The true form of Bhāva cannot be explained by words." We have not the power to explain what it is. What we can do is to quote what the Lord of Śakti has Himself said on the subject

In the Kaulāvali Tantra,[5] it is said: "Bhāva is quality[6] of the mind How can it then be expressed in words? It can therefore never be spoken. Words can only point out the direction in which it lies Just as the sweetness of molasses can be realized only by the tongue, and can never be explained and realized by even thousands of words, so Bhāva and that which constitutes it[7] can be realized only by the mind, and can never be explained by word (1). One single Mahābhāva[8] appears in different forms (devotion, love, affection, and so forth)[9] to express different conditions.[10] Again, when Bhāva deepens, all those differences in it are ultimately lost in the single great Bhāva (2).[11] It is this Bhāva which is the Lord,[12] in whom

---

[1] *Vide ante* Here nature. And if he has the nature, he has the thoughts and feelings of that nature.

[2] If the Bhāva of A is transformed into the Bhāva of B, it follows that the former acquires with such transformation the Śakti of the latter

[3] *Vide ante* [4] Bhāvuka [5] 11th Ullāsa [6] Dharma

[7] Vibhāva its various parts and manifestations as explained in the next sentence

[8] Grea Bhāva. [9] Author's parenthesis

[10] Upādhi. [11] Mahābhāva [12] Īśvara

all bliss is confined and consecrated. It is this Bhāva which takes the form of Prakṛti, and it is this Bhāva which is Ātmā, the Essence,[1] the Supreme and Great (3). As Bhāva, this Ātmā is a thing to be heard of,[2] to be thought of, to be constantly meditated on, and to be realized by Vīra Sādhakas by means of various forms of Sādhana prescribed in the Tantra Śāstra (4) It is this Ātmā whose substance is Bhāva which must be heard in the word of Śruti; it is this Bhāva which must be the subject of thought.[3] It is this Ātmā whose substance is Bhāva which must be meditated on according to the instructions of the Guru (5) When in this way hearing,[4] thinking,[3] meditation,[5] Sādhana, and so forth, have been performed, then that Ātmā which is Bhāva, and which is detached from all things, is surely realized When adorned by the multitude of Bhāvas, Bhagavān Parameśvara begins to manifest the power of His own play in that body of the Sādhaka matured by Sādhana, then all the Bhāvas of the Sādhaka disappear in the body of Bhagavān leaving merely a feeling of the presence of Bhagavān, whose substance is one undivided Bhāva and of massive consciousness and bliss (6)

"A cow eats various kinds of grass, but extracts from them only one essential thing,[6] which assumes various forms by connection[7] with the Upādhis[8] of milk and so forth. In the same way, in whatever of its constituents[9] Bhāva may be cultivated, in the end all Bhāvas are converted into a single great Bhāva in the form of the Supreme Devatā, whose substance is massive consciousness and bliss (7). It is the essence[7] which is produced in the body of a cow from grass which ultimately appears as the chief essence,[10] milk, and from that milk is evolved that which is but a changed form of it, *the essence[6] of curd; from curd* comes ghee, and even from ghee some other essence[6] unnamed But however numerous the varieties may be, such as milk, curd,

[1] Rasa

[2] That is, one should live and move in the company of such persons as constantly speak of God and study Śruti (revelation) (see *post*)

[3] Manana [4] Śravaṇa. [5] Dhyāna

[6] Rasa [7] Literally, "by communication to it of" (adhyāsa)

[8] Qualities, apparently limiting conditions

[9] Vibhāva—that is, minor Bhāvas, particular manifestations of Mahābhāva.

[10] Paramarasa

ghee, and so forth, due to difference of conditions under which they are formed, the substance of them all is ultimately the essence[1] derived originally from grass; all which subsequently appears, being merely the one thing in different forms. Similarly, in whatever Bhāva His Sādhana is performed, He is the cause and effect of all Bhāvas and the root thereof as Bhāva, and in the end nothing remains but the substance of perfect bliss and massive consciousness in the form of one single great Bhāva.[2] Viewed rightly, there is no cause or effect which is different from Him (8-9). As in the field of Sādhana His play[3] as Bhāva is thus diversified, so also in the domain of creation is it so. He is the only one Paramātmā who has been born, is being born, and will be born in different matrices, according to the different bodies to be assumed. After having performed the work of creation or manifested Himself as Jīva, He, though in reality undifferentiated, is, through the effect of sinful and meritorious works, sometimes born, sometimes dead, sometimes bound, sometimes liberated, sometimes happy, sometimes male, sometimes female, sometimes neuter, and sometimes beyond the Upādhis of sex and bodiless though present in an infinite number of bodies (11). In this way the eternal Paramātmā, who is the essence[1] and the great Bhāva,[2] plays the play of His own diversity in the meditations, consisting of different Bhāvas of Sādhakas, despite that He is Himself one and without a second. In reality the play also of Her who is full of play is the Śakti, which is Herself, and diversity in that play does not affect Her inherent unity (12). The Sādhaka in whom appears the Divyabhāva or Vīrabhāva sees the supreme Tattva or Brahmamayī in a single life[4] (13). He who, liberated whilst yet living,[5] has become Ātmā in its true form, moves on the earth merely to work out the remaining portion of his Karma, which has begun to bear fruits[6] in his body. It is such a Mahātmā, son of the Devī, who is called a Bhairava. Of the three Bhāvas spoken

[1] Rasa. [2] Mahābhāva. [3] Līlā.

[4] In other words, realizes Her As regards these two Tāntrik Bhāvas see *Introduction to Tantra Śāstra*

[5] Jīvanmukta. [6] Prārabdha.

of above, two, the Vīrabhāva and the Divyabhāva, are good[1] Bhāvas, and are the essence of Kulatattva; and are superior on account of their connection with Kula, and are direct paths to liberation. For this reason the nature of[2] these two paths should not be told to all classes of Sādhakas (15). The Sādhaka who does not perform Sādhana in the Bhāva prescribed for him in the Śāstra[3] for ten days continuously, and whose worship of Istadevatā becomes in consequence thereof defective, is fallen in the domain of Sādhana (16). To such a fallen man the Guru should not give instructions in any Bhāva or worship. Such a fallen Sādhaka will only become pure in Bhāva if he receives initiation again from a Kaula Guru. For this reason a right-minded Sādhaka should perform the worship of his Iṣṭadevatā and such other acts with great care and strict adherence to his own Bhāva" (17).

In the Kaulāvalī Tantra it is said: "Just as no Vaidik Samskāra[4] can be fruitful in a twice-born who is devoid of Veda;[5] or as devotion cannot develop without devotion to Visnu; or as liberation without a knowledge of Śakti is ridiculous; or as competence in the Tantra Śāstra is by no means possible without a Guru, or as a woman without husband has no right to perform any religious rite; or as a Vīrasādhaka of the Devī or of Myself is not competent to perform his own Sādhana without Kulatattva,[6] so a Sādhaka devoid of Bhāva has no competency for any form of Sādhana or Siddhi Hence a Sādhaka should always adhere to a Bhāva[7] Competence in the Kula Śāstra can in no way be acquired in the absence of Bhāva Hence only a Sādhaka pure in Bhāva becomes a true Kaulika"

In the Kaulāvalī Tantra it is said: "I shall explain the true form of Bhāva as it has been told in Tantra. Bhāva is of three

[1] Literally, "well established"
[2] Tattva.
[3] E g, if a vīra, he must do worship with or in Vīrabhāva—that is, not only with the particular ritual enjoined, but in the mental and devotional state and with the intention prescribed
[4] "Sacrament" (see *Introduction to Tantra Śāstra*).
[5] Vedahīna who has not received instructions in Veda.
[6] The Kula articles, the Pañcatattva
[7] That is, one of the Bhāvas prescribed in the Śāstra, such as Paśubhāva etc Worship cannot be done as the worshipper pleases but according to the injunctions of Śāstra

kinds—namely, Divya, Vīra, and Paśu According to these Bhāvas, Gurus also are of three kinds—namely, Divya-Guru, Vīra-Guru, and Paśu-Guru Mantra-devatā also (Devatā presiding over Mantra, Mantra-śakti)[1] is of three kinds—namely, Divyā-mantra, Vīra-mantrā, and Paśu-mantra; that is to say, a Mantra issuing from the mouth of a Divya-Guru is a Divya-mantra, a Mantra issuing from the mouth of a Vīra-Guru is Vīra-mantra, and a Mantra issuing from the mouth of a Paśu-Guru is a Paśu-mantra (1). Of the said three forms of Bhāva, the first—that is, the Divya-bhāva—is the source of great good, and grants all forms of Siddhi The second—that is, the Vīra-bhāva—is middling; and the third—that is, the Paśu-bhāva—is spoken ill of throughout the world (2). Notwithstanding the repeated performance of Japa, Homa, and Tapaśyā, in the form of numerous physical austerities, Tāntrik Mantras will never be fruitful without Bhāva (3). A Sādhaka may perform thousands of Vīra-sādhanas,[2] discuss the extremely subtle nature of Kula and Akula,[3] or perform Pūjā, and so forth, in Pīthas;[4] or feed Brāhmanas, make gifts out of love of his own or other families, or have control over his senses, or perform the rites of Kulācāra;[5] but if, despite of adherence to Kulatattva,[6] his Ātmā is not pure in Bhāva, all these acts will prove useless (4-5).

"It is by virtue of Bhāva that a renunciating (Niskāma)[7] Sādhaka attains liberation It is by virtue of Bhāva that a non-renunciating (Sakāma)[7] Sādhaka's family and Gotra,[8] prosper It is by virtue of Bhāva that the bodies of both forms of Sādhakas are purified (6). What is the use of an elaborate performance of Nyāsas, or purification of elements,[9] or of worship, if there

[1] Author's parenthesis

[2] Sādhana of the Vīrācāra

[3] That is, Śakti and Śiva

[4] See *Introduction to Tantra Śāstra* Places where portions of the body of Devī as Satī fell

[5] The Ācāra of the Kaulas Bhāskararāya, in his Commentary on the words "worshipped by those devoted to the Kaula path" in v 93 of the Lalitā, says that there are three modes of worship of Devī—viz , Samaya (Vaidik, and according to the five Āgamas), Miśra (or mixed, described in the eight Tantras, Candrakala, and others), and Kaula, which differ from the above two, and described in other Tantras

[6] *Vide ante*

[7] Author's parenthesis, That is, a Sādhaka who acts selflessly without desire for the fruits of action The Sakāma Sādhaka is he who acts out of interest

[8] Clan, lineage.

[9] That is, Bhūtaśuddhi, as to which, see *post*

be no Bhāva in the heart of the Sādhaka ? (7). Who is there who does not worship Vidyā (Devatā as Mantra),[1] and make Japa of Her? It is only through want of Bhāva that performance is ever fruitless (8). I shall speak, first of all, of the Divyabhāva according to Tantra. A Sādhaka of the Divyabhāva should meditate on the form,[2] thinking the whole world to be filled with a mass of the light[3] of that worshipped Devatā and of the colour of that Devatā. Establishing life in all limbs of the form of that Devatā by means of their respective Mantras,[4] let him see his whole Ātmā and the entire visible world to be constituted of Her. Thus should the Iṣṭadevatā be worshipped by him (9-10). And so forth.

In the Rudrayāmala (6th Patala) it is said: "O Sadāśiva! hear again attentively of the Paśubhāva. Even a Paśu[5] can, by acquiring powers similar to those of Nārāyana[6] by means of Sādhana in his own Bhāva, attain such Siddhi[7] as to be able, by the grace of Mahāvidyā,[8] to go to the City of Vaikuṇṭha[9] as an embodiment of great Dharma,[10] with a four-armed body, bearing a conch-shell, a discus, a club, and a lotus in his hands,[11] and riding on Garuda[12] (1-2). The great Bhāva of Paśubhāva grants Siddhi in all Bhāvas; for it is after first attaining Siddhi in the Paśubhāva that a Sādhaka should certainly adopt the great and superior Bhāva of Vīrabhāva, and subsequently the very beautiful Divyabhāva, productive of great fruits (3). Even whilst in the Paśubhāva a Mantrī can reach Siddhavidyā[13] (4). If by good fortune a Sādhaka is born in a Kaula family, and receives initiation in the great Mantra of the great Kaulika Devatā worshipped in Kulācāra by previous successive generations, he will surely attain Siddhi without having recourse to Paśubhāva by travelling along the path of Kulācāra only (5). But if a Sādhaka of the Paśubhāva can fortunately gain the

[1] Author's parenthesis. [2] Mūrti [3] Tejas, and energy
[4] That is, the Mantra assigned in Nyāsa to each limb
[5] See *Introduction to Tantra Śāstra*. the Bhāva in which Tamas predominates.
[6] Viṣnu [7] Powers
[8] The Devī [9] The heaven of Viṣnu (see *ante*).
[10] Here virtue
[11] As does Viṣnu with whom the Sādhaka is united
[12] The Bird-King, vehicle of Viṣnu [13] Mantrasiddhi.

favour (consciousness)[1] of Vidyā (Mantraśakti),[1] then only will he become competent for the Vīrabhāva. Subsequently, by the grace of the Vīrabhāva, he will attain Divyabhāva (6). The best of men who take refuge in the Divyabhāva, and the Vīrabhāva become undoubtedly masters of desire-gratifying trees and creepers (7) Sādhaka should live in some great Pīṭha[2] as an Āśramī (adhering to any of the four Āśramas—namely, Brahmacarya, and so forth),[1] devoted to meditation, well-versed in Mantras and Tantras, and possessed of self-control. Such a Sādhaka will command the world of Jīvas by virtue of his own power (8). If, fortunately, a Sādhaka succeeds in attaining Bhāva, Mahābhāva, and so forth, it is not necessary for him to acquire any other fruits; for the moment a man attains to Bhāva he knows My Tattva[3] (9). He who has attained Siddhi in Bhāva very soon attains Siddhi in speech. Sarasvatī constantly dwells within him, and Laksmī lives constantly in his house as his Mother, forsaking even Nārāyana[4] in Vaikuntha[4] My perfect grace undoubtedly falls upon him, and then the Sādhaka surely attains great Siddhi. O Sadāśiva! true, is this, and indeed true (11) "

In our worldly experience we constantly see that the more a man becomes full of Bhāva for wife and children, the more he loses himself and becomes full of them. The Śakti of love of the loved one, in respect of whom such depth of Bhāva exists, is communicated in an equal measure to the body, senses, and mind of the lover When a lover becomes restless and mad with such an intense love, then only, like one who is overpowered by wine, does he lose sight of the Samsāra, despite his living in it, and become free from all bonds of worldly things, despite that he is constantly immersed in them He loves the Samsāra because it is necessary for his Sādhana of love for his beloved one Otherwise, why is it that the Samsāra which a lover looks at with great endearment to-day pierces, as it were, his eyes like a poisoned arrow to-morrow if he loses his beloved one ? Why is it that one who loves a husband or wife, or a son

[1] Author's parenthesis
[2] Seat of the Devī
[3] That is, he knows the, or My, truth
[4] *Vide ante.*

World-enhanting beauty It is only when the Sādhaka's eyes are painted with the collyrium of this attachment that the refulgence of the beauty, resembling a mass of crushed black collyrium, of the Fair Spouse of Mahākāla shines in every bank of clouds. The light of Her who charms the Blue-throated Deva[1] beams through the blue throat of the peacock, and the endless waves of the beauty of Śyāmā flow in the deeply blue petals of fresh and full-blown blue lotuses, and in the soft and bright blue beauty of Aparājitā[2] flowers. Then it is that the Sādhaka loses himself at sight of the mystery of the secret play of Mahāprakṛti, the Genitrix of the Universe, in even the Prakrti[3] of the Universe.

Nothing is to me such an object of endearment, pride, affection, and displeasure,[4] as the garments, ornaments, pastes for the body, and other things made glorious by the glory of the One at Whose feet I have resigned myself. At the sight and touch of these signs I remember Him and am filled with continuous ecstasy. Their absence from the body of a man makes him appear to my eyes as the image of a Piśāca,[5] and the Samsāra as nothing but hell in another form. Such signs of the region of Kaivalya,[6] rare even amongst Devas, form the only certain means whereby I may be drawn out of the sea of Samsāra and then plunged into the sea of Her existence of consciousness and bliss. For this reason in the Śāstra the Guru of the world has Himself commanded that for the attainment of the state of self-loss in this Mahābhāva such signs and marks should be worn on the body not merely during worship, but at all times. And it is according to His command that five different kinds of dress, forehead marks,[7] and so forth, have been ordained for the five classes of worshippers—namely, Śaiva, Vaisnava, Saura, Śākta, and Gāṇapatya. These are—three lines on the forehead,[8]

[1] Śiva Nīlakantha, whose throat is blue from his having swallowed, to save the world, the poison arising from the ocean

[2] A flower sacred to the Devī

[3] Nature

[4] Abhimāna—anger which is felt at neglect by the person one loves

[5] A low spirit—as we should here say "devil"

[6] Liberation

[7] Tilaka

[8] Tripuṇḍra—horizontal lines on the forehead

trident, ashes, matted hair, Rudrākṣa[1] beads, tiger skin, Ḍamaru,[2] human skull, and so forth, for Śaivas; a high line on the forehead,[3] yellow or white dress, marks of conch-shell, discus, club and lotus, rosary of Tulaśī,[4] dots of sandal paste on the face,[5] and so forth, for Vaiṣṇavas; red circular forehead mark, red dress, rosary of lotus seeds, and so forth, for Sauras;[6] yellow or red dress, three red lines on the forehead, Sarpasūtra,[7] Yogadaṇḍa,[8] and so forth, for Gāṇapatyas;[9] and crescent moon-shaped mark with vermilion Kuṅkuma,[10] red sandal and the rest, yantra-shaped forehead mark, dishevelled hair, red dress, trident, and so forth, for Śāktas. All these are nothing but instances of ordinances passed in conformity with the great saying, "A Deva alone should worship a Deva..'[11] Whether visibly, or in work, or in body, or in Śakti—in short, in every way—a Sādhaka must be full of the power and manifestations[12] of the Devatā he worships It is no wonder that such men as disparage worship and so forth of Devatā should regard forehead marks, three-line marks,[13] ashes, red dress, Tulasī, rosaries of Rudrākṣa beads, and so forth, as visible marks of hypocrisy But how regrettable is it that such as daily perform worship and so forth yet often think that the wearing of forehead marks, three-line marks, and the like, is only another form of accepting flowers, sandal paste, and other things offered to the Devatā;[14] so that it is enough to wear them as little as possible, and wholly un-

---

[1] The seed of a plant used in the worship of Śiva.
[2] A small hand-drum.
[3] Ūrddhvapundra—a single vertical line on the forehead
[4] Seed of the Tulasī plant sacred to Visnu
[5] Gopīcandana, sometimes made with the dust of Brindavan and other Vaisnava tīrthas
[6] Sun-worshippers
[7] A thread made in the form of a serpent used as Uttarīya Vastra (cloth)
[8] A staff of Yogīs carried as evidence of their Yogadīkṣā They hold it until they attain Siddhi As Ganeśa is the Guru of the Yogī sampradāya (community), the Gānapatyas carry this staff
[9] Worshippers of Ganeśa
[10] Saffron
[11] In order to aid the worshipper to become like the Devatā he worships, he adopts the signs of the latter This helps him to establish the unity of consciousness So in the Rahasya Pūjā the Sādhaka dresses like a woman
[12] Vibhūti
[13] Tripundra
[14] These are offered first to the Devatā, and then accepted by the Sādhaka as evidence of the presence of the Devatā within him

necessary to make oneself ridiculous in the eyes of the educated community by decking oneself out as a master-stripes, with the body smeared all over with ashes or sandal paste. Some people, again, think that religion or worship of Īśvara are matters of the spirit,[1] and therefore there is no necessity for external marks. Some believe that forehead marks and the like are a form of advertisement, in order to tell people that "I have become religious" According to another view, the wearing of forehead marks, rosaries and, so forth, is but illustration of one's shamelessness and stupidity Seeing different persons hold such different views, many people become, despite their faith, ashamed to wear such marks in the view of educated men We may praise such people as become so ashamed on the score of their modesty, but we are astonished at the sight of the shamelessness of their sense of shame. Or perhaps the sense of shame within them is so greatly ashamed that no such shame is expressed without Strange, indeed, are the religious faith and devotion to Devatā of these who even in the matter of the worship of Istadevatā become afraid or anxious because of what other people may think or say about them. Why should such shameless men, who have neither the strength to bear personally what others say nor to remedy it, talk of Siddhi and Sādhana? Or perhaps it is that Siddhi and Sādhana are not their object, and therefore they do not perform Sandhyā prayers and worship. We do not know how to make them understand, but we ourselves are anxious to discover how we can understand them. Why should they show such weakness? Whom are they so much afraid of? We shall try first of all to understand who the people are who frighten them, and why they do so.

There are many kinds of wild, ferocious animals which frown, grunt, roar, and make all manner of frightful appearances at the sight of meek men. Men are not among the creatures on whom they can satisfy their ferocious instincts Men do not in any way resemble the beasts with which they are in constant feud concerning home and food, and yet if they ever accidentally

[1] Literally, "things of the inside"

meet a man on their path, they put on a frightful aspect. The buffalo's reddened eyes, and terrible glances, are aimed at us, so that he may strike with the points of his levelled horns, and his bellowing makes the heart tremble The bull's curved neck, the horse's kicking, the snake's loud hissing with expanded hood, the dog's howling and lashing of the tail, the monkey's grinning and jumping—what do all these things mean? Do these animals really want to satisfy their ferocious instincts on men wherever they meet them? If so, they must have some interest in doing so. But what is this interest? Whether we see it in a gross visible form or not, Nature's inscrutable law is that there must be some interest which underlies and prompts action. We cannot, of course, say that this law explains their action as a means of satisfying their ferocious instinct, but this much we can say—that it is an effort at self-defence under the garb of ferocity. Ferocity is desire to kill Among beasts, birds, insects, flies, and other lower animals, and even among men of their nature, gratification of this instinct to kill mostly exists where the killed is to be the food of the killer, or where it is possible that that which is to be killed would, if alive, have affected any interest of the killer. Where there is no interference with such interest, but there is the possibility of personal safety being in jeopardy, there also we may see the gratification of such instinct. The sight of man inspires birds, beasts, and other lower animals with fear for their safety. Even if man does not show any intention of doing harm to them, his very presence fills their minds with great fear. They therefore try to get rid of that fear by frightening him in their turn This is why they leap and jump, grunt and roar, frown and fury at his sight. This vast Universe-Kingdom is ever governed by the infallible rule of Dharma.[1] Under this rule each one is ever engaged in the performance of individual duty. Even the heart of the most ferocious ruffian, who fears neither the punishment of the King nor the community in which he lives, nor indeed anybody in the world, yet in the end trembles with fear of Dharma. Such is the incomparably great and universe-subduing power of Dharma that before it

[1] Law

this entire universe, composed of Suras and Asuras,[1] of moving and unmoving things, ever bows its head. It is matter for no wonder that the rule by which even the world of unconscious things[2] is ever imperceptibly governed should also to-day govern the educated community. If one man is afraid of another, the sight of any sign of the latter naturally rouses terror in his mind He who is a constant server of Dharma is pleased by the thought thereof, and is never frightened But he who is certain in his mind, whether he admits it to others or not, that he is a sinner against Dharma, becomes naturally afraid at the sight of marks of Dharma in another. The cause of this fear is the thought, "What will be my fate?" Again, such people think: "One of my race and form, with hands and feet—a man such as I am—is about to leave me far behind, and to become a traveller on the eternal fear-dispelling path." Jealousy and malice, prompted by this thought, then overpower that fear and reveal themselves The weak heart of the unrighteous man then loses all self-control, and, knowing he is in the wrong, and yet not having the strength to set himself right, thinks himself blessed by the service of jealousy and malice. Everyone in the Samsāra is not unrighteous, whether he is able to serve Dharma fully or not. On the contrary, Society and Samsāra are full of men who are truly sorry at their inability to duly serve Dharma In the present state of society it is difficult to find among one hundred men even ten who duly carry out their religious duties.[3] I may not be able to observe these practices myself, but if I see anyone doing so, as the Śāstra enjoins, I respect and honour him, while if I find anyone who is, like myself, devoid of such practices, I hate him with all my heart, as I hate nobody else. In this way practising men[4] who wear the sacred crown lock,[5] and thread,[6] forehead

[1] Devas and their enemies [2] Jaḍa

[3] That is, religious practices, the saying of their prayers, etc

[4] As we say, "Catholique pratiquant"

[5] A long lock of hair on the top of the head left when the rest is shaved or cut This is as it were the Flagstaff before the royal palace For here in the Brahmarandhra is the abode of the Supreme

[6] A cotton thread, with three strands worn slanting across the chest The three strands are Kāyadanda, Vāgdanḍa, and Manodanḍa—that is, controllers of body, speech, and mind The thread speaks to the wearer of the necessity of these. They are also emblematic of the three Gunas

marks,[1] carry rosaries, and so forth, rightly occupy a high position in society The arrogant class, devoid of such practices, should fall low, and are, as a matter of fact, doing so. The true man of practice never, even in his dreams, thinks that his honour and glory should be widespread in Society, but the universe-enchanting great Śakti of Dharma, appears of itself in the body of a religious man, and overpowers by its force even beasts and birds, not to speak of men and women. Men and women bow at his feet of their own accord, and show him honour and respect. At the sight of this honour and respect the eyes of self-willed men, devoid of good practice are pierced as if by an arrow. But while, on the one hand, Nature's rules cannot be thwarted, on the other men of beastly nature cannot bear the sight It is then that, finding no other available means, the community of self-willed men, proud of their education, begins to vituperate, rail at, and ridicule the religious man's forehead marks, rosaries, dress, and so forth The object of this railing and vituperation is not really to blame Dharma or the marks of Dharma, nor to establish their uselessness; what is really unbearable to these people is that another person like themselves should be honoured in the Samsāra as a religious man. They therefore endeavour to destroy the honour which he receives, and to prove his worthlessness by speaking ill of Dharma or marks of Dharma. If for fear of banter and ridicule a religious man gives up wearing marks of Dharma, or, though he does not abandon them, people consider him worthless, then in either case the purpose of the railers is served; for theirs is the victory if "all brothers" become "equal". They are saved from all fear if no one by any sign or acts reminds them of Dharma in any way

Now, I ask you, O Sādhaka! do you wish to abandon that at which you aim in Sādhana out of fear of these great heroes? Do you really count as men the cowards who lick the feet of beastly propensities and manifest their meanness at every step? If a beast were to threaten you, would you, out of fear, give up the wearing of dresses that befit a man? The difference between

[1] Tilaka (see *ante*)

a man and a beast is the same as that between a Sādhaka and a man who is devoted to the Samsāra. It is out of consideration for your human state that the Śāstra has given you the privilege of ascending to the high step of Devahood. If to-day you spurn the good fortune which is within the reach of your hand, and become a beast in imitation of beasts, then why all this trouble to attain that human birth which is rare even for Devas? Why this downfall after receiving initiation in the Mantra of the supreme Devatā? Why, being a son of the Queen of Queens, do you roam about forests in the company of beasts? True it is that you are afraid of beasts; but consider what we have said and say whether it is really you who are afraid of beasts, or the beasts who are afraid of you? Everyone knows that Akrūra was afraid of Kamsa;[1] but think just for once whether it was really Akrūra who was afraid of Kamsa, or Kamsa who was afraid of Akrūra. It is true that the wearing of forehead marks, rosaries, religious dresses, and so forth, by Akrūra was insufferable to Kamsa, but what answer would you give to the question, Why were they insufferable to him? Had not the daughter[2] of the King of mountains,[3] the sister of Achyuta,[4] declared (as daughter of Nanda,[5] dashed to the ground by the hand of Kamsa) that the son of Devakī[6] who was black as a cloud, had descended in the house of Nanda in Gokula as death in order to hurl on the head of Kamsa the fatal thunderbolt? Had not Bhagavān, appearing as a herds-boy,[7] holding the rod of death, been constantly before the eyes of Kamsa, would the latter have fainted out of fear of Kāla (death) at the mere mention of Kāla (black-

---

[1] Kamsa was King of Mathurā in the days of the Pāṇḍavas, and Kṛṣṇa's uncle. He sought to kill Kṛṣṇa, but was slain by the latter. Akrūra was his relative, but a very pious man.

[2] Pārvatī. [3] Himālaya. [4] Viṣṇu.

[5] The Devī Mahāmāyā was born as the daughter of Nanda. She was born at Brindāvan on the same day as Kṛṣṇa was born at Mathurā. Vāsudeva, Kṛṣṇa's father, took Kṛṣṇa to Nanda's house, and changed him for Nanda's daughter, whilst the household of Nanda was made subject to the Devī's māyā. Vāsudeva made over the daughter to Kamsa, who tried to slay her by throwing her on a stone, but she assuming a heavenly body, went to heaven, and by this exchange the life of Kṛṣṇa was saved from Kamsa, who was led to this action because he had learned that a son of his sister would kill him

[6] Kṛṣṇa. [7] Gopa

ness)? In that case would the terrible order of Kamsa[1] for the oppression of Devas and Brāhmaṇas and the killing of infants been proclaimed in Mathurā? Would he have suddenly, looking like a madman, left his throne and rushed out, crying: "Kill! kill"? Hence I say, think for once whether the frightful appearance which Kamsa used to display to Bhagavān and the devotees of Bhagavān was intended really to frighten Bhagavān, or to save himself from fear of Bhagavān. The Asura[2] knew and yet knew not the Bhagavān,[3] so that in terror befitting an Asura he tried to save himself from his hand. Kamsa was an enemy of Bhagavān. Consequently, devotees to Bhagavān also became objects of his enmity, for a devotees' body, senses, mind, and heart are marked and ornamented with signs of devotion to Bhagavān. The sight of these marks used to make the Asura's heart tremble with fear. But did the sight of this fear of Kamsa frighten Akrūra, the crest-gem of devotees? In order to remove all causes for fear, either from men, Kamsa, or existence itself, Akrūra brought Bhagavān, who is the fear of fear itself, from Brindavan to the residence of Kamsa, and thus provided the means of freeing Kamsa from all fears in this and the next world[4] Had Akrūra been really afraid of Kamsa, and had there been any malice against Kamsa at the root of this fear on the part of Akrūra, would he have brought the Friend of the World[5] from Brindāvan to Mathurā, and thus performed an act of eternal friendship to Kamsa, both here and hereafter?[6]

Kamsa may have entertained malicious feelings against forehead marks and rosaries and the name of Krsna, but it was because there was at Mathurā a person[7] who had incurred his displeasure by wearing those marks and rosaries, and taking

[1] The incident is similar to that of Herod's order of the slaying of the innocents

[2] Kamsa was an Asura in human guise

[3] He was in the state of knowing that Krsna was Bhagavān, but could not act on that knowledge

[4] Akrūra took Krsna to Brindāvan so that He might slay Kamsa, and thereby save him who had done a Sādhana of Krsna as his enemy. For though opposed to Krsna, Kamsa yet had always his mind on Him.

[5] Krsna

[6] For Akrūra, by getting him slain, was the cause of his being saved.

[7] Akrūra

the name of Kṛṣṇa, that, notwithstanding that he was Asura, he attained a state rare even to Devas.[1] Hence I say, O Sādhaka! if in the ordinary worldly way you look at the community of Asuras hostile to marks of Dharma, considering them to be objects of enmity, you cannot subdue this feeling of yours towards them by ceasing to wear forehead marks and rosaries. If, on the other hand, by the grace of Bhagavān, you have the power to do them mercy, then also you will be able to do so through the influence of forehead marks and rosaries, and in no other way.

Sādhakas will doubtless fully understand from all that we have said so far that forehead marks, three lines, and other signs of Dharma which the Śāstra ordains to be worn by Sādhakas on different parts of their bodies, are the chief materials for the attainment[2] of the state in which they are merged in Mahābhāva. The wearing or non-wearing of these outer marks may not matter to the great man who has sunk in the depths of Bhāva, but the non-wearing of them by people whose minds have not been matured in Sādhana, or who are about to enter upon its path, is undoubtedly the sole obstacle which prevents the opening of the door of Mahābhāva for their incoming. It is the mature state of this Bhāva which is called the state of merger in the object of worship—that is to say, self-forgetfulness at the sight of the manifestation of the Self[3] of the worshipped Devatā in one's mind, heart, body, and Ātmā, and in all the things of this visible Universe. The sole cause of the attainment of Siddhi in this state of absorption is Mantraśakti.[4] Materials of worship, and so forth, are all means whereby we may directly realize this Mantraśakti. Sādhakas acquainted with the principles relating to worship of course know how perfection of the state of merger in Bhāva appears in the person of a Sādhaka through the influence of Mantraśakti. Nevertheless, in order to give some knowledge to those who are eager to perform Sādhana, we are here bound to shortly indicate the lines along which the system works.

[1] For Akrūra, by getting him slain, was the cause of his being saved.
[2] Siddhi.
[3] Svarūpavibhūti
[4] Śakti as Mantra

Entrance into the House of Worship

In the fifth Paṭala of the Annadā Kalpa it is said: "Next (after bathing and wearing of forehead marks. and so forth)[1] the Sādhaka should place Sāmānya Arghya[2] in front of the door of the house in which Iṣṭadevatā is worshipped."

In the eighth Paṭala of the Kamalā Tantra it is said: "A Sādhaka should enter the house of Yajña[3] after first worshipping the Door-devatā[4] at the door with a handful[5] of flowers."

In the fourteenth Paṭala of the Nigamakalpalatā it is said: "A Sādhaka should worship the Door-devatā[4] with devotion first at the eastern door of the house of worship, next at its southern door, then at its western door, and lastly at its northern door, and then worship his Iṣṭadevatā inside the Yantra."[6]

In the Gandharva Tantra it is said: "If the Sādhaka is unable to construct a house with four doors or perform worship at four doors, he should at one door mentally imagine there are four, and there worship the Devatā of the four doors."

In the Śivārcanacandrikā it is said: "A house of Yajña should be entered with the right foot."

In the Meru Tantra it is said: "A Devatā's house should be entered by advancing the right foot first"

In the third Paṭala of the Sammohana Tantra it is said: "Walking with great care,[7] a Sādhaka should enter a house of worship with the right foot first."

In the eighth Chapter of the Gautama Tantra it is said: "Driving away spirits[8] and meditating on Viṣṇu in his heart a Sādhaka should enter into a house of Sādhana with his right foot first and with his head bowed"

---

[1] Author's parenthesis

[2] That is, the general and ordinary offering as opposed to the Viśesa arghya or special offering.

[3] Literally, sacrifice, here worship in general

[4] The Dvāradevatā—that is, the Devatā presiding over the entry.

[5] Añjali; offered in the palms of the hands joined together

[6] See *Introduction to Tantra Śāstra*

[7] The limbs are, out of devotion, kept as close together as possible, there must be no strutting or striding into the place of worship

[8] Bhūtas

In another Tantra it is said: "A Sādhaka should enter a house of worship meditating on the lotus-feet of the Devī in his heart, with his left[1] foot first and touching the door slightly with his left side; that is so say, leaning towards the right side of the door, which is the left side of the Sādhaka, instead of passing just through its middle"

In the Tripurārnava it is said: "One should enter a house of Yajña by advancing the left foot first."

Removal of Obstacles

In the Śāmbhavī Tantra it is said· "Next (after entering into the house),[2] the Sādhaka should remove divine[3] obstacles by means of his divine sight,[4] obstacles in the midmost spaces of the sky[5] by means of water sanctified[6] with the Astra Mantra,[7] and terrestrial obstacles by three taps with the heel of his foot"

In the third Paṭala of the Sammohana Tantra it is said: "On entering into the house a good Sādhaka should look at the articles for worship and next dispel divine obstacles by his divine look, obstacles in the middle spaces of the sky by means of water sanctified[6] with the Astra Mantra,[7] and terrestrial obstacles by three taps on the earth with the heel of his foot"

The eighth Paṭala of the Gandharva Tantra deals with divine vision, and says: "A Sādhaka will become of good mind by looking with an angry look."

In the second Paṭala of the Viśvasāra Tantra it is said: "Divine look[8] is the name given to that steady gaze in which there is no twinkling of the eye."

In the fifth Prakāśa of the Meru Tantra it is said: "Divine obstacles should be removed by looking obliquely"[9]

---

[1] The apparent contradiction is explained *post*

[2] Author's parenthesis This is, the room in which worship is to be performed

[3] Divya That is, proceeding from Devas, Devayoni, and the spirits

[4] Divyadrsti This steady vision (as to which see *post*), is acquired by the Hatha Yoga process known as Trātaka

[5] Antariksa

[6] Abhimantrita That is, on which a Mantra has been put, or which has (to coin a word) been Mantra-ized

[7] That is, the "weapon Mantra" "Phat," which is always used for such and similar purposes

[8] Divya-drsti

[9] That is, out of the corners of the eyes

Taking these dicta together, we can arrive at the conclusion that "divine look" is the name for an angry, oblique look, without twinkling of the eye.

In the Kālikulāmṛta Tantra it is said: "Terrestrial obstacles should be removed by three taps with the heel of the left foot."

In Somaśambhu, quoted by Rāghava Bhatta,[1] it is said: "Terrestrial obstacles should be removed by three taps with the heel of the right foot."

The two contradictory dicta are reconciled in the following way: whether in entering the room or stamping with the heel, worshippers of Devas should extend the right foot first and tap with the heel of the right foot. Worshippers of Devīs[2] should extend the left foot first and tap with the heel of the left foot.

In the Tantrasāra it is said: "After first removing the obstacles a Sādhaka should next assume the proper sitting posture,[3] or he may remove the obstacles on taking his seat."

SEAT[3]

In the seventh Paṭala of the Gandharva Tantra it is said: "Next, the Sādhaka should take a seat neither low nor too high. He should never use a seat or an Arghya vessel[4] which is broken.

"On a seat made of the skin of black deer a Sādhaka attains liberation, and on a seat made of tiger skin a Sādhaka attains both wealth and liberation In a rite done to attain some desire a woollen seat[5] is the best—a red woollen seat being particularly suited for the attainment of the desired object. A seat of Kuśa grass leads to attainment of Siddhi in Mantra, and in rites undertaken for the purpose of killing[6] a black woolen seat, and in the worship of Tripurasundarī a red woolen seat is the

---

[1] The great Tāntrik commentator on the Śāradātilaka

[2] The Devī's position is on the left side of the Devata, and in the Cakra the Śaktis sit on the left of the respective Sādhakas in the circle which surrounds the Cakreśvara Woman generally is the left and man the right side

[3] Āsana There are a great number of these (see *Introduction to Tantra Śāstra*), but the ordinary position for worshippers is "the loosened lotus seat" Muktapadmāsana

[4] For offering.

[5] Kambala.

[6] Mārana

best seat. A seat for use in worship must not be more than two cubits in length, one and a half cubits in breadth, and three fingers in thickness As regards the seat of deer skin and tiger skin which grant Siddhi, as spoken above, a Sādhaka may use them in any way he pleases, for there is no rule which limits their dimensions A householder, even if he be initiated, should never sit on a skin of a black deer (in the Yoginīhrdaya it is said that Yatīs, those belonging to the Vānaprastha Āśrama, Brahmacārīs, and Biksus, alone are competent to sit on the skin of a black deer)[1] Earthen seats cause sorrow, and wooden seats bring ill-luck. Seats of the wood of mango, Nimba[2] and Kadamba[3] trees in particular bring destruction of family Seats of the wood of Vakula, Kingśuka, and Jack-fruit trees, cause loss of all property. Seats made of bamboo, brick, wood, earth, grass, and twigs, are the cause of poverty, disease, and sorrow. Hence, Sādhakas should never use such seats Nor should they use seats cut by weapons, worn out, broken, unclean, belonging to other persons, or unwashed. Among wooden seats, those made of Gāmbhārī wood alone are good, all others being inauspicious. In performing worship a Sādhaka should not take a seat without discrimination. Seats of wood and other materials also should be of the dimensions prescribed in the Śāstra. Wooden seats should be twenty-four fingers long, sixteen fingers broad, and four fingers high. If both earthen and cloth seats are used together[4] (from this it appears that in the absence of all other kinds of seat earthern seats also may be used),[5] and if wooden and woollen seats are used together, Sādhakas not only fail to acquire future religious merit,[6] but also lose all merits acquired in the past. Considering all this, a Sādhaka should secure as best a seat as he can for his use"

In the Hamsa-Maheśvara it is said: "If a Sādhaka sits on hair, all his religious merits[6] are destroyed The very touch of

---

[1] Author's parenthesis The first and last are ascetics, literally "those who have controlled their passions" and religious mendicants The second and third are members of the Āśramas of those names [2] Neem-tree
[3] *Nauclea Cadamba* [4] That, is if one is spread over the other
[5] Author's parenthesis [6] Punya

hair instantly spoils Siddhi A Sādhaka should, therefore, make his seat of skin denuded of hair "

In the Kālikā Purāṇa it is said: "One should never use seats made of iron, or brass, or lead In worship it is best for a Sādhaka to use a seat of stone, or gems,[1] or precious metals [2] Worship of Devatās, even when the Sādhaka is in water, should be done when seated on seats, and not in a standing posture In water, seats of stone, Kuśa grass, wood, or metals should be used, and of no other material In the absence of a seat of any of these kinds, one should imagine such a seat in the water itself, consecrate it as a seat, and then worship the Devatā in the water "

In the Kāmadhenu Tantra it is said· "All the Japa, worship, and so forth, become fruitless for him who spreads a seat in a Tīrtha, and performs Japa and so forth sitting on it The statement that the hardness of earth is due to the mass of the fat of Mahisāsura's body[3] (and is, consequently, unclean),[4] applies to places other than Tīrthas." (Fat of the body of Mahisāsura is most probably a clerical error for fat of the bodies of Madhu and Kaitabha, or it may have been the fat of Mahisāsure in some other Kalpa.)[4]

In the thirty-first Patala of the same Tantra it is said· "A good Sādhaka should never sit on seats in Siddha Pīthas and Tīrthas [5] If he does, he will not only reap no fruit for having visited such Tīrthas, but will suffer the consequence of desertion of Tīrthas "

"A seat is called Āsana for giving Ātmasiddhi (A) (Siddhi of the self); preventing Sarvaroga (Sa) (all diseases), and giving Navasiddhi (Na) (fresh Siddhi) "

In the Goraksa Samhitā it is said: "Seated postures are as many in number as Jīvas and animals For every one of the eighty-four lakhs[6] of Jīvas a separate seated posture has been spoken of. Maheśvara alone is aware of the particulars of all

---

[1] Mani

[2] Ratna Mani and Ratna are generally used synonymously Ratna may also mean here precious stones

[3] An Asura slain by the Devī

[4] Author's parenthesis

[5] All the Devīpīthas and Pīthas, where gerat Sādhakas have attained Siddhi and other places of pilgrimage

[6] A lakh=100,000

these postures. Of the aforesaid eightyfour lakhs of seated postures, two are the best—namely, the Siddha seat (Siddhāsana) first and the lotus seat (Kamalāsana) next (As these seats are not used in worship and such other rites, we desist from dwelling on their characteristic peculiarities here)"[1]

Rāghava Bhaṭṭa says: "Japa, worship, and so forth, should be performed sitting in postures, such as Padma, Svastika, Vīra, and so forth,[2] otherwise they will be ineffectual."

In another Tantra quoted by Rāghava Bhaṭṭa it is said. "Place the left foot on the right and the right foot on the left, gird up the lions and heels, and fix the gaze at the tip of the nose. To sit in this way is the Padma seat, adored of all Sādhakas(1)."

In the eighth Chapter of the Gautamīya it is said: "The two feet should be placed well on the two thighs. This is the Padma seat, beloved of Yogīs."

In the second Patala of the Sammohana Tantra it is said: "A Yogī should sit with a straight back, crossing his feet.[3] This is called Svastika seat (2) "

"A Yogī should sit with a straight back, keeping one of his feet on the ground and placing his other foot on the thigh of that foot. This is called Vīra seat." Although the Śāstrik authority does not say which foot should be on the ground, it has been the practice among successive generations af adepts[4] to keep the left foot down and place the right foot on the left thigh (3).

In the third Patala of the Sammohana Tantra is it said: "O Devī ! a Sādhaka should sit on the prescribed seat,[5] arranging his limbs in any of these forms of sitting posture. At the time of worshipping a Devatā it is not proper to place one's feet in any other way."

In the Yoginī Tantra it is said: "Placing a seat[5] on the ground a Sādhaka should sit on it, adopting the Svastika or some other form of sitting posture, and covering his feet with his cloth "

[1] Author's parenthesis, but as to the lotus seat, see next passage
[2] These are described *post*
[3] Literally, "putting his feet within the folds of his knees " [4] Ācāryas
[5] Material seat spoken of before Āsana is used in the twofold signification of the actual thing on which a Sādhaka sits and the posture in which he sits

Rules Relating to Direction in Worship[1]

In the Yāmala it is said: "The space between the worshipped (Devatā) and the worshipper (Sādhaka) should be on the east. The right side of the Sādhaka should be the south, the left side north, and the back west. In every case these directions should be adopted in performing worship" That is to say, although the directions are fixed according to the rising and the setting sun, the direction which the Sādhaka faces in performing worship is the east. For there is no such thing as an absolute direction in the world, all directions being relative to the positions of the individual. The term "direction" itself proves this sufficiently "That which is merely directed or pointed out is called direction." For instance, that which I call my east will be directed or pointed out as west by a person who is to the east of me. Hence it is quite plain that direction exists in respect of an individual and not absolutely. But, blinded by the vanity of philosophic wisdom, some people do not see this derivative meaning of direction, but speak of the existence of absolute directions. Essentially, however, there is no such thing as direction; but whatever direction is pointed out at any time is direction at that time If directions are fixed according to the rising and setting of the sun, they are the same for all people, and the pointing out of a direction by one person settles it for all.

For the reasons given above, the Śāstra has said in the Bhāvacūḍamaṇī: "O Devī ! according to the desire of a Sādhaka the Devatā appears in all directions (for Her who is Omnipresent it is impossible that there should be either front or back) Still, one should perform a worship[2] and other ritual acts at night, facing the north.[3] In worshipping Śiva in particular, one should always take care to face the north, whether during day or in the night. As regards worship and so forth relating to Viṣṇu, it is best to face the east, though it is not improper to face the north. As regards Śakti, it is best to face the north, although it will not be out of order if the Sādhaka faces the east"

---

[1] Dik-nirnaya. [2] Literally, "Divine work"
[3] This actual north will be the ritual east

In the Vārāhiya it is said: "Having bathed, one should sit for worship, clad in white, having duly done Ācamana[1] and facing east."

In the Gautamīya it is said: "A Sādhaka with well-controlled Ātmā should sit on the prescribed seat facing the east.

"Bathed, clad in clean, fine, and unsoiled cloth, with face, hands, and feet washed, with forehead brightened by a high white line,[2] having duly done Ācamana;[3] having performed the sacred hand-mudra,[4] facing the east, properly seated in the Baddhapadmāsana[5] or Svastika posture—thus should a Sādhaka worship with joined palms his Gurus and Gaṇeśa."

In Haribhaktivilāsa it is said: "A worshipper of Śri Kṛṣṇa should generally sit facing the east during day, and in the night a Sādhaka, with composed countenance, should perform worship and so forth, facing the north

"Worship and so forth should be performed sitting, facing the north or east in front of the image of Devatā." That is to say, if the established Devatā[6] is facing the west, the Sādhaka should face the east, and if the Devatā is facing the south, the Sādhaka should face the north

In the Kālikā Purāna it is said: "Of all the quarters the north pleases the Spouse of Śiva A Sādhaka should, therefore, always sit facing the north in the worship of Caṇḍika"

In the Śāktānandataranginī it is said: "Worship of Devas should be performed facing the east during the day and facing the north in the night, but worship of the Devī and worship of Śiva should always be performed facing the north."

Time for Worship

In the twenty-eighth Patala of the Gandharva Tantra it is said: "After receiving initiation from Guru in accordance with the injunctions a good Sādhaka should daily worship the Devī in the morning with undivided heart"

[1] Ritual sipping of water for the purpose of cleansing the lips, mouth, and throat

[2] Ūrddhvapuṇḍra

[3] Cleansing the lips and throat

[4] Kara-mudrā

[5] See *Introduction to Tantra Śāstra*

[6] Pratisthita Devatā, that is, the permanently fixed Devatā

In the second Patala of the Yoginī Tantra it is said: "He who desires to reap a full crop of fruits from his rites should begin them in the morning and finish them all by noon."

In the eleventh Paṭala of the Nigamakalpalatā it is said: "The daily worship should be begun after the passing of the half of the first Prahara[1] and finished at the end of ten Daṇdas.[2] If Japa and so forth are performed in the morning, it is not improper to perform worship at noon"

In the third Ullāsa of the Mahānirvāna Tantra it is said "The duties of the morning[3] should be performed in the morning, Sandhyā prayers should be said at the three divisions of the day,[4] and worship of Istadevātā should be performed at noon This is the general rule for the initiated in all Mantras"

Place of Worship

In the seventh Paṭala of the Gandharva Tantra it is said. "It is prohibited to worship Devatā and so forth in a place which is unclean with hair, insects, and the like, cold, very low, very high, jungly, very windy, infested with other animals, covered with dust or mud, where beasts are near by,[5] treeless, at a distance from water, open on all sides,[6] or unpleasant to the worshipper[7] Worship should not be performed in even a holy place if its soil is saline or infested with insects" The above is an account of places, the use of which for Yajña is prohibited Below is given an account of places which are recommended for use in Yajña·

"O Mahādevī ! a place for the performance of Yajña by a Sādhaka should possess the following characteristics· It should be near to a tank, or well, in a garden of flowers having a beautiful temple[8] on it, with a clean altar, furnished with articles for drinking and eating, perfumed with camphor, sandal, incense, and so forth; bright red like the rays of the morning sun, pleasant,

---

[1] The first three hours of the day.

[2] Four hours after daybreak

[3] Prātahkrtya

[4] The junctions at morn, noon and even

[5] Paśubhirnavilokita That is, worship should be done in a place which cannot be approached by beasts

[6] Anāvṛtacaturdiksu

[7] All such circumstances distract from the necessary tranquillity of mind

[8] Mandapa

delightful to the mind, containing all the weapons of Devatā and a well-furnished inner house.[1]

"The best places are holy grounds,[2] river-sides, caves, Tīrthas, summits of mountains, confluences of rivers, holy forests, solitary gardens, at the foot of bael-trees, valleys, places overgrown with Tulasī plants, pasture lands, temples of Śiva without a bull, at the foot of Aśvattha,[3] Āmalaki[4] trees, cowsheds, islands, temples, seashore, one's own house, the abode of Guru, places which naturally tend to generate single-pointedness of mind, places free of animals and solitary. If a Sādhaka performs worship in solitude at any place, the Devī Herself accepts the leaves, flowers, fruits, and water offered by him. If the Sādhaka has sufficient reverence and devotion, if there are sufficient articles for worship, and if the worship is performed in solitude, the Mother of the world who is attached to Her devotees appears of Her own will at such a place."

Worship of Śiva

In the fifth Paṭala of the Todala Tantra it is said: "A Sādhaka, be he a Śaiva, or a Vaisṇava, or a Śākta, or a Saura, or a Gānapatya,[5] should worship first Śiva and then other Devatās. If a person worships another Devatā after having first worshipped Śiva, the fruits of that worship are truly increased a crorefold.[6] If, however, he first worships another Devatā and then worships Śiva, all the fruits of that worship are devoured by Yakṣas and Rākṣasas."[7]

Śiva's words in the sixty-fourth Patala of the Utpatti Tantra are as follows: "How can a Śākta,[8] or a Vaisṇava,[8] a Śaiva,[8] or a Gānapatya,[8] attain Siddhi if he does not worship Śiva? O Devī! if a person worships another Devatā without first worshipping Me, that worshipped Devatā does not accept his worship, but returns to Her own seat, having cursed him. O Maheśvarī![9] whatever in the way of flowers, Naivedya[10] and so forth,

[1] Gṛhāntara
[2] Yāgabhūmi, where worship is done.
[3] Pipul
[4] Emblic Myrobalan.
[5] Worshippers of Śiva, Viṣnu, Devī, the Sun, and Gaṇeśa.
[6] Ten millions
[7] Evil spirits
[8] Worshippers of Śiva, Viṣnu, Devī, the Sun, and Gaṇeśa
[9] The Devī as great Lord of the Universe
[10] Offerings of food.

from even a mountain heap of sweetmeats duly arranged, fruits and all sorts of flowers gathered as prescribed, and of all kinds of food heaped as high as Mount Sumeru, and quantities of curry and so forth as great as great seas, are offered without first worshipping Śiva will be unacceptable as excrements. In the Kali age, whoever worships another Devatā without first worshipping Śiva is guilty of a great sin."

In the first Paṭala of the Lingārcana Tantra it is said: "O Parameśvarī! everyone be he a Śākta, Vaiṣṇava, or Śaiva, should first worship Śiva with bael-leaves, then pray for His permission to worship other Devatās, and afterwards worship them. Otherwise, Maheśvarī! without worship of Śiva everything will be as unacceptable as excrements. O Parameśvarī![1] so long as one lives on earth, one should daily worship Śivalinga,[2] which is Brahman with supreme devotion"

In the twelfth Patala of the Mātrkābheda Tantra it is said: "The Devatās who are within this Universe, as well as those who are without it, are all gratified if only Śiva is worshipped."

In the Mahālingeśvara Tantra it is said: "A Sādhaka, whoever he may be, belonging to the three worlds will suffer a painful death if he worships Kālī, Tārā, and Tripurasundarī[3] without worshipping earthen Śivalinga"

In the Tripurā Kalpa it is said: "So long as a bad Sādhaka does not worship Śivalinga, neither Tripurasundarī nor Tārā nor Kālī accept his worship."

" Mahāvidyām pūjayitvā
Śivapūjām samācaret
Anyathākaraṇāt devī
Na pūjāphalamāpnuyāt "[4]

In the Meru Tantra it is said. "All Brāhmanas, Ksattriyas, Vaiśyas, Śūdras, and Anuloma[5] half-castes, should ever worship Śivalinga with care and with Mantras special to its worship"

[1] The Devī as great Lord of the Universe
[2] The phallic form of Śiva
[3] Forms of the Devī
[4] No translation of this Sanskrit verse is given in the original, which in English runs: "Worship of Śiva should be performed after worshipping Mahāvidyā; otherwise, O Devī! the fruits of worship will not be reaped"
[5] Born of father of higher caste and mother of lower caste

In the Yājñavalkya Samhitā it is said: "By worshipping a single Bānalinga[1] a man reaps the fruits of worshipping ten million other Lingas. Constructing an altar (Gaurīpīṭha)[2] with copper, crystal, gold, stone, or silver, one should establish a Bānalinga on the Pītha[3] and then worship it. Even liberation, not to speak of worldly gain, comes within the grasp of him who worships Bānalinga daily with devotion."

In the Vīramitrodaya it is said: "A householder should not worship a Bānalinga which is very small, or very large, or brown. A Bānalinga shining and deeply dark like a black bee is the best for worship by a householder. A Bānalinga, whether it is with Pīṭha (Gaurīpītha)[4] or without Pītha, should be worshipped even without purification or so forth by means of Mantras. Every Bānalinga, whether it exists in a palace or in a Pītha, grants Siddhi and liberation to the Sādhaka.

"O great King! none of the Bānalingas existing on this earth require Prānapratisthā,[5] purification,[6] or the invocation or dismissal of Devatā.[7] (In the eternally established Brahmalinga, Bhagavān the Creator of all things is eternally present, so that both invocation and dismissal are impossible in respect of it.)"

In the first Patala of the Lingārcana Tantra it is said: "Beloved One! the country in which the Linga is not always worshipped is as degraded as a trenching-ground. If Brāhmanas, Ksattriyas, and Vaiśyas do not worship the Linga, they will at once become Candālas.[8] And if Śūdras do not worship Śiva, they will attain the state of swine. O Mistress of Devas! the house in which Śiva is not worshipped is like a pit of excrements, and one should avoid the food and drink of that house just as one avoids excrements."

Order of Worship

In the seventh Chapter of the Gautamīya Tantra it is said: "Worship is of five kinds. Hear from Me the difference between

[1] A Linga formed of stones of a particular oval shape found in the Gaṇḍakī River.
[2] Author's note: This is the Yoni which encircles the Linga.
[3] That is, the Gaurīpītha.
[4] *Vide ante.*
[5] That is, the life-giving rite.
[6] Samskāra.
[7] Āvāhana and Visarjana (see *ante*).
[8] One of the lowest and most unclean castes.

them I shall one after another speak of the differences between the five forms of worship—namely Abhigamana, Upādāna, Yoga, Svādhyāya, and Ijyā.[1]

"To go to the house of Devatā, cleanse the place where the Devatā is seated, and remove from the person of the image the pastes, flowers, garlands, and so forth attached to it. This is called Abhigamana. Upādāna is the name given to the cutting of flowers and the like and the collecting of materials such as incense, sandal, and so forth. Ijyā is the name for the worship of the Iṣṭadevatā, with offerings of materials such as Pādhya[2] and so forth, accompanied by Mantras, according to the Śāstra after Bhūtaśuddhi,[3] Prāṇāyāma,[4] Nyāsa,[5] mental worship, and so forth Svādhyāya is the name given to the doing of Japa according to the Śāstra of the great Mantra, consisting of the name 'Kṛṣṇa,' reading its Sūkta,[6] Stotra,[6] singing the name of Hari, and studying the spiritual Śāstra, in their respective order Yoga is the meditation of Iṣṭadevatā in one's mind O man of good deeds! these are the five forms of worship They grant the fruits of Sāmīpya, Sārūpya, Sādrśya, and Sāyujya in succession:[7] Abhigamana and Upādāna grant Sāmīpya, Ijyā grants Sādṛśyā, Svādhyāya grants Sārūpya, and Yoga grants Sāyujya."

(The Gautamīya Tantra ordains worship of Visnu Consequently, it speaks of Japa of the Mantra, consisting of the name of Kṛṣṇa, and singing of the name of Hari. But this is merely an indication of a Sādhaka's duty relating to his Iṣṭadevatā, be he a worshipper of Śakti or of Śiva, or of any other Devatā. Sādhakas other than Vaiṣṇavas will understand the Japa of the name of Krsna, and singing the name of Hari to stand for Japa of the names of their individual Iṣṭadevatās, and singing of their names.)

---

1 These are each described *post*
2 Water for washing the feet
3 Purification of the elements
4 Control of breath
5 See *Introduction to Tantra Śāstra*
6 Hymn
7 These are four qualified states (pada) of Mukti Sādrsya is apparently Sālokya, which precedes and leads up to Kaivalya or absolute liberation, which is the establishment of the true form (Svarūpya) of consciousness

CHAPTER XX

CEREMONIAL WORSHIP (*Contd.*)

PURIFICATION OF THE "FIVE"[1]

IN the Kulārnava Tantra it is said: "O Devī! so long as a Sādhaka does not carry out the five forms of purification, how can he perform worship of a Devatā? These are Purification of self (Ātmaśuddhi), of place (Sthānaśuddhi), of Mantra (Mantraśuddhi), of articles for worship (Dravyaśuddhi), and of Devatā (Devaśuddhi). Worship without purification of the five is intended only for abhicāra.[2]

"1. Purification of the self of the Sādhaka consists of proper bathing, purification of the elements (Bhūtaśuddhi), breath-exercises (Prāṇāyāma), and so forth, and Nyāsa of six parts of the body (Sadanganyāsa), and all other forms of Nyāsa.[3]

"2. Purification of place is making the house of worship as clean as the centre of a mirror by dusting, wiping, and so forth, and adorning it with auspicious ornaments, such as powders of five colours, with seat, canopy, incense, lamp, flowers, garlands, and so forth.

"3. Purification of Mantra is the performance of Japa of the letters of the alphabet which compose the Mātṛkāmantra, once in their regular order (anuloma), and once again in the opposite order (viloma),[4] by linking the letters of the Mūlamantra with them.

"4. Purification of articles is the sprinkling on articles of worship of water sanctified by a recital of the Mūlamantra and the weapon Mantra,[5] and then displaying the Dhenumudrā (cow-mudrā) over them.[6]

[1] Pañcaśuddhi [2] Rites done for malevolent purposes
[3] See *Introduction to Tantra Śāstra*
[4] That is, in the first place from A to Ksa, and in the second from Ksa to A
[5] That is, the Astra Mantra "Phat"
[6] This manual gesture resembles the teats of a cow. Dhenu (cow) is here Kāmadhenu, the celestial cow whose teats exude nectar. By displaying the Dhenumudrā the Sādhaka expresses the desire that the offerings of food placed before the Devatā may be turned into nectar (Amṛta)

"5 Purification of Devatā is the placing of the image of the Devatā on the Pīṭha,[1] invoking the Śakti of the Devatā into it by means of Antra-mantra, Prānamantra[2] and so forth then bathing it (at least)[3] thrice along with recital of Mūlamantra,[4] and finally adorning it with garments, ornaments, and the like, and offering incense, light, and so forth These five forms of purification must be performed first, and then the worship should be commenced."

PURIFICATION OF THE "TWELVE"[5]

In the eighth Chapter of the Gautamīya Tantra it is said: "Next is related the method of purification of the tweleve, as followed by Vaiṣṇavas. Purification of feet (2)[6] by Vaisnavas is the use of the feet in such blessed acts as going to the house of Bhagavān, following Bhagavān in Yātrās[7] and festivals, and circling[8] round Bhagavān with devotion. The purification of hands (2), which is done by taking leaves, flowers, and so forth, in the hands with devotion, for the worship of Bhagavān is better than any other form of their purification. Purification of (the tongue or) speech (1) is produced by singing with devotion the name, beauty, and qualities of Bhagavān Śrī Krsna Purification of the ears (2) is caused by hearing recitals of Bhagavān's play and qualities; and purification of the eyes (2) is produced by the seeing of festivals in honour of His name Purification of the head (1) is caused by placing on the head water touched by Bhagavān's foot,[9] and flowers, garlands, and so forth, offered to Bhagavān, and by bowing to Bhagavān's lotus-feet Purification of the nostrils (2) is produced by smelling the fragrance

[1] The seat
[2] Antra is entrail, intestine Prānamantra is the life Mantra
[3] Author's parenthesis
[4] That is, the principal Mantra of the Devatā
[5] Dvādaśaśuddhi
[6] It is by adding the numbers within brackets in the text that the number 12 is obtained—viz., feet 2, hands 2 tongue 1, ears 2, eyes 2, head 1, nostrils 2=12
[7] Festivals Some festivals are specially so called, such as Ratha Jātrā (car festival), Snāna Jātrā (bathing festival), and Rāsa Jātrā (Rāsa festival)
[8] Pradaksina The worshipper goes round and round the image
[9] Pādodaka-Pādya is offered as the first article of worship for washing the feet of the Devatā After the feet have been so washed the worshipper sprinkles the water on his own head

of offerings, scents, flowers, and so forth. Leaves, flowers, and all else offered at the lotus-feet of Śrī Kisna purify the three worlds, so that the touch of them instantly purifies a Sādhaka's body, belongings, mind, life, and all else (Here also, Śaiva, Śākta, and other worshippers should understand the above as an indication of that which should be done in respect of their individual Istadevatās)"

In the sixth Ullāsa of the Śāktānandataranginī it is said: "After performing purification of hands with flowers, sandal paste, and such other things, one should fence the quarters[1] by clapping the hands thrice, higher and higher,[2] saying the weapon Mantra,[3] and snapping the fingers[4] ten times. Then, after having removed all obstacles and purified the flowers and so forth, make obeisance to the three Gurus[5] on the left side."

In Tantra it is said:[6] "One should make obeisance to Guru, Parama Guru, and Parāpara Guru on the left side, to Ganeśa on the right side, and to one's Istadevatā on the head."

PURIFICATION OF ELEMENTS[7]

In the Gandharva Tantra it is said: "It is by virtue of purification of elements[7] Rsi-nyāsa, Pīthanyāsa, Nyāsa of six parts of the body, Nyāsa of hands, Mātrkānyāsa, and Vidyānyāsa, that a Sādhaka becomes full of the Deity, and these are the Nyāsas[8] which must be performed daily. All other Nyāsas

[1] Digbandhana

[2] The palm of the left hand is struck with the forefinger and middle finger, and each time the hands are raised to a position higher than the last.

[3] "Phat."

[4] The hands are carried in a circle round the person or thing fenced and "Phat" is said A circle is thus established which excludes all evil influences.

[5] That is, Guru, Parama Guru, and Parāpara Guru The Guru, his Guru, and the latter's Guru

[6] No name is given in the text

[7] Bhūtaśuddhi The elements (bhūta) are the five Tattvas, "ether," "air," "fire," "water," and "earth," though the reader must not identify these with the meaning of the English words Thus, "earth" (Prthivī) is not common earth, but that universal movement (Pārthiva vāyu) which gives solidity to matter Thus, ice, though it is a compound of water, is in the Pārthiva or solid state See Author's "Serpent Power"

[8] Nyāsa comes from the root "place," and means the placing of the tips of the fingers and palms of the right hand on various parts of the body accompanied by Mantra Its object is to infuse each of such parts with the life of the Devatā, so that the Sādhaka becomes Devatāmaya (see *Introduction to Tantra Śāstra*)

are said to be Nyāsas for the attainment of some particular desired end."[1]

In the same Tantra it is again said: "It is by virtue of control of breath,[2] meditation,[3] and Nyāsa, that a Sādhaka attains a Divine body. Abundance of Nyāsa makes the worship bear abundance of fruits. O Maheśvarī, a Jīva's body constituted of five elements, and ever associated with fæces and urine, is in its very nature unclean. In order that this unclean body may be purified, it is dried up by means of Vāyumantra,[4] and burnt and reduced to ashes by means of Agnimantra[5]

"A shower of nectar[6] is caused by means of Candramantra,[7] and a flooding of water by means of Varunamantra[8] The five elements composing the body must be purified by contact with unmanifested Brahman, brought about by means of Recaka, Pūraka, and Kumbhaka of breath,[9] with the help of the said Mantras This is called 'purification of elements'. After performing purification of elements in this manner, one should place Arghyas[10] and such other things, and next perform Mātṛkānyāsa, Mantranyāsa, breath-control,[11] and Ṛṣinyāsa."[12]

Purification of elements is accomplished by inner Yajña[13] and Prāṇāyāma[12] together. Inner Yajña is accomplished in this way. Mother[14] Kulakuṇḍalinī, the World Consciousness[15] living in the womb of the Mūlādhāra lotus, is awakened. She is taken along the Susumnā path, piercing on the way throughout the six Cakras Mūlādhāra, Svādhiṣṭhāna, Maṇipūra, Anāhata, Viśuddha, and Ājñā. She and the Jīvātmā residing in the heart are united with the supreme Tattva of Paramaśiva residing in the petals of the thousand-petalled lotus Sahasrāra. The

[1] That is, the fulfilment of some worldly end Spiritual desire is no desire (Kāma).

[2] Prāṇāyāma

[3] Dhyāna

[4] That is, "Yang," the bīja of the Vāyu Tattva

[5] "Rang," the bīja of the Tejas Tattva

[6] Amṛta

[7] That is Ung

[8] That is, the "water" Mantra "Vang"

[9] That is, expiration, inspiration, and retention of breath in Prāṇāyāma

[10] Offerings

[11] Prāṇāyāma

[12] See *Introduction to Tantra Śāstra*

[13] See *post*

[14] See as to this author's *Introduction to Tantra Śāstra* and "Serpent Power".

[15] Jagaccaitanya, the vrāta consciousness, or consciousness of the world as a whole

Māyik elements[1] of the phenomenal Māyik world are merged in the Parabrahmatattva of Śivaśakti The elemental products[2] are the twenty-four Tattvas of earth, water, fire, air, ether, smell, taste, sight, touch, sound, nose, tongue, eye, ear, skin, voice, hand, foot, anus, genitals, Manas, Ahaṅkāra, Buddhi, and Prakṛti. The Sādhaka thinks to himself that in their Māyik existence they exist as seed,[3] and thus meditating offers a full Āhuti[4] of the Brahmāṇḍa[5] in Brahman Itself. Next, with the help of purified Mind-Prakṛti,[6] existing in the form of seed (bīja), Mother Kulakundalinī must, after re-awaking the dualistic Tattvas from their supreme union or undifferentiated non-dualistic Tattva of Śakti and possessor of Śakti or Prakṛti and Purusa, be re-established in Her own place in the womb of the Mūlādhāra lotus, and there united with Svayambhuśiva

Next, in order to perform the outer worship of Her as Iṣṭadevatā, a new and purified body must be constructed, composed of Mantra—that is to say, illumined with the Brahman-spirit of Mantraśakti the substance of which is Brahman-vibhūtis[7] only Finally, the outer worship of Istadevatā with Nyāsa and so forth on that body must be commenced after re-establishing, in their own places as ingredients and materials for the worship of the Mother of the world, the five elements of earth and so forth, and the elemental Śaktis (force), all existing in subtle forms.

Though we know that inner Yajña, or penetration of the six Cakras, forms a part of purification of elements, we do not dare enter into the subject here in this short Chapter, which explains the principles of worship[8] Because, firstly, the subject is so extensive that even another treatise of the same volume as

---

[1] Prapañca [2] Vikāra [3] Bīja

[4] Pūrnāhuti—offering in fire in Homa in outer Yajña. But in the Tāntrik inner Yajña Āhuti is the offering to the Devī residing in the body in the form of the Kulakuṇḍalinī Śakti or Śabda Brahman So when wine is drunk in Rahasyapūja, the wine is Āhuti to Her

[5] Universe. [6] Mānasaprakṛti or Prakṛti in the form of mind as sensorium

[7] Brahmavibhūtimaya—manifestations of Brahman power

[8] See A Avalon's "Serpent Power", being a translation, with Introduction and Commentary of Purnānanda Svāmi's Satcakranirūpana, itself, forming the sixth Chapter of the Śrītattvacintāmaṇi

this book would be insufficient for even such explanation as a person of such insignificant intellect as we are could by our best efforts give Secondly, it is impossible to make the public understand the meaning of the six Cakras, since it is not possible for anybody who is not a practising Sādhaka to understand them with the help of any amount of interpretation, however great his intellect and learning may be. Thirdly, an explanation of the subject of the six Cakras should properly be given by a Guru to his Śisya, for the Guru has by communicating from his own body a Divine Śakti (power) into his Śisya's body, opened the path for intercommunication of Śakti between the two bodies It is possible for him alone to make his Śisya understand the account of the path of Mother Kulakuṇḍalinī's journey from Mūlādhāra to Sahasrāra and back in the Śiṣya's body. The combined efforts of even thousands of other interpreters will not succeed in explaining even a hundredth part of what a Guru will thus be able to teach his disciples And something may be done if that hundredth part is preached orally. It is, however, not possible to gain success by written teaching. We would, however, in spite of the impossibility of such an explanation, feel gratified to a certain extent if we could give a general description. But that also is impossible, for if we were to write an account of even the positions only of the six lotuses it would not be possible to deal with the matter[1] without mentioning, explaining, and showing the necessity for the Mantras and so forth of the Devatās presiding over the pericarps, centres, filaments, stalks, leaves, and so forth, those of lotuses Acting under the command from our Gurudeva, and in accordance with my own views, I have never as yet publicly mentioned these Bījamantras and so forth, and shall never mention them publicly. For this reason we are obliged to desist from entering into an explanation, although we would have been very glad to do so if we could. Fourthly, even if one is to offer an explanation, it will not only in no way render any help to the community of Sādhakas, but will also be likely to greatly injure them both here and hereafter. For it is the command of Bhagavān Bhairavanātha[2] Himself, the

[1] Tattva

[2] Śiva, the Lord of Bhairavas

Īśvara of the Tantra Śāstra, that whoever advances in the path of the six Cakras without the help of the shadow of Guru's fair feet is likely to fall into great danger at every step. Knowing all this, we desist from doing a thing which will lead to the ruin of both ourselves and others We hope that Sādhakas will realize that we have done this for their good also. Of course, one may try to explain the fundamental principles of Bīja Mantras and so forth by hints and suggestions, and using symbolical words, signs, and so forth But, firstly, this is throwing dust in the eyes of Dharma;[1] and, secondly, it is very difficult to say what space such an explanation would take Now that the "Tantratattva" has come so near its end, it would be sheer madness to undertake so uncertain and extensive a task. Moreover, we do not believe that every subscriber or reader of the "Tantratattva" is a true Sādhaka If we learn that the publication of such a book is necessary for the Community of Sādhakas only who receive their information from trustworthy sources and successive generations of Gurus, and if, by the merciful glance of the All-good Mother suitable arrangements can be made, we shall in time proceed to carry out our desire of explaining the principle of the six Cakras Sādhakas will pardon me for not introducing the subject now and in this book. Further, according to the advertisement of the "Tantratattva," an explanation of the subject of the six Cakras is necessary in connection with that of Kulācāra,[2] after the Pañcamakāra[3] and such other things have been explained.[4]

In the second Chapter of the Gautamīya Tantra it is said: "Prānāyāma is of two kinds, according as it is Sagarbha and Nigarbha[5] Sagarbhaprānāyāma is that which is performed along with Japa of Mantra, and Nigarbhaprānāyāma is that which is performed without any Mantra, and only according

---

[1] Deceiving Dharma, for such a course would be injurious to religion

[2] The way of the Tāntrik Kaulas

[3] The Pañcatattva, meat, wine, fish, parched grain (Mudrā), and woman

[4] As these have bot been explained, the time has not come for dealing with the subject

[5] These terms literally mean "pregnant and non-pregnant" In the same way cleansing of the Nādis is called either Samanu or Nirmanu—that is, with or without the use of Bīja

to counts[1] O man of good deeds! there is no Tattva, no Tapas, knowledge, state, Yoga, treasure, or other thing superior to Prāṇāyāma.[2] One is sure to meet Brahman by the Yoga, which consists of the practice of Prāṇāyāma continuously for one year. It is undoubted that by dint of Prānāyāma alone all the Māyik envelope of Paramātmā who is consciousness itself, is destroyed. There is no path to liberation besides Prāṇāyāma, so that whatever Sādhana is performed without Prānāyāma becomes fruitless. It is by having recourse to Prānāyāma that Munis have attained Siddhi, and a Yogī who is attached to Prānāyāma is no mere Yogī, but Śiva Himself Men learned in the Yoga Śāstra have given the name Prānāyāma to the process which consists of inspiration, expiration, and retention of the vital air.[3] The word "Prāna" means breath, and "Āyāma" means its control.[4] That is Prāṇāyāma, the Yogī's instrument for Yoga, by which the Prānāvāyu (vital air) is checked Yogīs practise this Prānāyāma by holding their nostrils at the beginning as well as the end of Yoga Air should be breathed out by means of the right nostril, breathed in by means of the left nostril, and retained with Japa of Mantra thirty-two times, by holding both the nostrils. This is called "Prānāyāma." By force of this Prāṇāyāma a Brāhmana can speedily burn all sins, such as Brāhminicide, drinking of wine, incest, and so forth. Great sins, such as foeticide, are destroyed by a practice of Prāṇāyāma for a single month

"The Prānāyāma-practising Yogī who daily practises Prānāyāma sixteen times in the morning and sixteen times in the evening destroys all his sin within a short time, just as within such time fire consumes a heap of cotton Prānāyāma is the expiation for all sins As when a person puts off the coat of mail which he was wearing, his body becomes free from discomfort, so by dint of Prānāyāma a Jīva throws off the sheath of nescience[5]

---

[1] Mātrā

[2] Breath-control according to the Śāstrik injunctions Strictly speaking, it is the development of Prāna through control of the Prānavāyu It is generally described *post*

[3] Prānavāyu

[4] Prāno vāyuriti Khyāta āyāmastannirodhanang

[5] Avidyā

generated by desire and Karma, and is converted into immaculate Brahman O Gautama! what is the use of saying much? Listen to my words: there is no path superior to Prānāyāma for Yogīs to attain liberation. Hence a Sādhaka should, after performing Prānāyāma in the manner stated above, place all the Pītha-śaktis of Istadevatā in his own body at the time of worship."

In the Viśuddheśvara it is said: "A Sādhaka should practise Prānāyāma thrice with Mūlamantra.[1] Of the three, Pūraka, or inspiration, must be made through the Idā-nādi[2] on the left, and with Japa sixteen times; Kumbhaka, or retention of breath, must be made in the middle or Susumnā nādi, and with Japa sixty-four times; and Recaka, or expiration, must be made through the Pingalā, or the right nāḍi, with Japa thirty-two times. The exercise should then be continued, provided the Sādhaka is capable of doing so, in the reverse way—that is to say, Pūraka through Pingalā, Kumbhaka in Susumnā, and Recaka through Iḍā, and then again in the opposite way—that is, Pūraka through Iḍā, Kumbhaka in Susumnā, and Recaka through Pingalā. The numbers of Japa stated above apply to the case of a Sādhaka who is able to do them. A Sādhaka who is unable to perform so many Japas will practise Prāṇāyāma with a quarter of these numbers."

In another Tantra it is said "Air should be breathed in with Japa done sixteen times; retained with Japa done four times this number—that is to say, sixty-four times—and breathed out with Japa done half the number of that recited in retention—that is to say, thirty-two times One who is unable to do Japa to this extent will practise Prāṇāyāma with the quarters of these numbers—that is to say, eight[3] in breathing in, thirty-two in retention and sixteen[3] in breathing out. Again, if one is unable to do even this much Japa, he will follow quarters of

[1] The principal Mantra of the Devatā worshipped

[2] From the Mūlādhāra to the twelve-petalled lotus below Sahasrāra a Nāḍi ("nerve") runs which is called the Susumnā, within which are two others—viz, the Vajra and Citrinī Nāḍis On each side of the Susumnā are the Iḍā and Pingalā Nādis, the three being "Sun," "Moon," and "Fire" See Arthur Avalon's "*The Serpent Power*"

[3] These are halves and not quarters of the preceding numbers

these numbers— that is to say, two in inspiration, eight in retention, and four in expiration."

The Śāstra has thus ordained rules for the practice of Prāṇāyāma, varying with the capacity of Sādhakas. And there are even shorter methods for those who are unable to carry out any of the above numbers of Japas

"Air should be breathed in through Iḍā, and, with Japa of Mūlamantra done once, retained in Susumnā, with Japa done four times, and breathed out through Pingalā, with Japa done twice Prānāyāma should be performed thrice by repeatedly practising the above process Pūraka is the name given to the act by which the stomach is filled with air from without, and Recaka is the name for the process of throwing out air from the stomach "[1]

In the Jñānārnava it is said: "Prānāyāma is the name of the process of holding the nostrils with the thumb and third and small fingers without the help of the first and middle fingers. O Devī! without Prāṇāyāma one is not competent to worship a Devatā."

NYĀSA

Ṛsyādinyāsa[2]

"No Japa or Sādhana will be effectual without Vinyāsa, or placing of Ṛsi (Seer), Chandas (metre), and Devatā."

"He who has, after receiving instruction from the mouth of Maheśvara Himself, performed full Sādhana of a Mantra of a Devatā is the Ṛsi of that Mantra of that Devatā. His Nyāsa should (on account of his thus having the position of Guru) be made on the head Chandas (metre) is called so on account of its doing Chadana,[3] or keeping together all the parts of the Mantras. On account of its being composed of letters and feet, the Nyāsa of Chanda should be made in the mouth. And because Devatā constantly resides in the heart-lotus of the Sādhaka, Her Nyāsa should be made on the heart. A Sādhaka

[1] That is, inspiration and expiration. This is the life of all breathing things, and it is thus which Prānāyāma controls

[2] Nyāsa of Ṛsi and so forth, as explained in the text

[3] Root Chad, to cover.

cannot reap the fruits of a Mantra if its Rsi and Chandas are unknown to him And for those who do not know the mode of application[1] of the Mantras they practice, those mantras lose their strength."

In another Tantra it is said· "The Nyāsa of Ṛsi should be made on the head, that of Chanda in the mouth, that of Devatā on the heart, that of Bīja on the anus, that of Śakti on the feet, and that of Kīlaka on all limbs of the body."

Mātṛkā-Nyāsa[2]

In the Śāktānandataranginī it is said: "Nyāsas spoken of in the Tantra-Śāstra should be performed after first purifying the materials of worship and so forth Mātṛkā Śakti is of two kinds—namely, Parā and Aparā Parā Mātṛkā resides within Susumnā, and Aparā Mātṛkā exists in the body" Outer Mātṛkā is but another name of Aparā Mātṛkā.[3] The Nyāsa of inner Mātṛkā should be made on the petals, pericarps, and so forth, of the six lotuses comprising the six cakras, and the Nyāsa of the Mantras of Outer Mātṛkā should be made, in order, on the forehead, face, eyes, ears, nostrils, cheeks, lips, teeth, head, mouth, hands, feet, joints,[4] sides, back, navel, belly, heart, shoulders, and from heart to hands, from heart to feet, from heart to belly, and from heart to face

If the Mātṛka Mantras[5] are placed in the reverse order, then the Mātṛkā is called Samhāra Mātṛkā; and if they are set forth in the order of the places of their origin from Śrī-Kantha[6] downwards, then it is called Śrī-Kanthādi-Mātṛkā

Mudrā for Nyāsa of Mātṛkā

"The Nyāsa should be performed mentally or with flowers, or with the thumb and the third finger"

---

[1] Niyoga
[2] Nyāsa of Mātṛka The external Mātṛkā are the letters and the sound they connote The inner Mātṛkā, of which they are the manifestation, is subtle sound or Jīvaśakti.
[3] In the text it is Parā, but this is an obvious mistake, it should be Apara
[4] Agrabhāga.
[5] Letters of the alphabet
[6] Throat, "Śrī" is honorific

In the Gautamīya Tantra it is said "Mātṛkā is of four classes—namely, Kevala (plain) Mātṛkā, Mātrkā with Bindu (.), Mātṛkā with Visarga (:), and Mātṛkā with both Bindu and Visarga. Kevala Mātrkā grants Vidyā (learning), Mātrkā with both Bindu and Visarga grants Bhoga (enjoyment), Mātṛkā with Visarga grants sons, and Mātṛkā with Bindu grants liberation. Whoever performs this Mātrkā-nyāsa, which grants wealth, fame, and longevity, and destroys the evils of the Kali age, acquires the Vibhūtis[1] of Sadāśiva Himself."

Vidyā-Nyāsa[2]

"Nyāsa of Vidyā should be done on the head, Mūlādhāra,[3] heart, three eyes, two ears, mouth, two arms, back, knees, and navel Whoever performs Nyāsa in this manner attains the state of Paśupati,[4] even though he is in the body of Paśu or Jīva"

Ṣodhā-Nyāsa[5]

In the Vīra Tantra it is said· "All the sins of a Sādhaka are destroyed if the Ṣodhā-Nyāsa, which is the principal of all Nyāsas, is performed. Soḍhā-Nyāsa overcomes the poison of snakes, prevents death from accidents, and destroys evil Grahas[6] and diseases. All harmful things are destroyed by the force of Ṣoḍhā-Nyāsa, and enemies are made thereby friendly.

"The poems of a Sādhaka who performs Ṣodhā-Nyāsa sweetly flow in waves like streams of grape-juice.[7] The eight forms of Siddhi—namely, Animā[8] and so forth—lie within the hollow of his hands Contemplation in the performance of Ṣoḍhā-Nyāsa destroys all sins of body, speech, and mind. All lesser sins[9] are destroyed by recourse of Soḍhā-Nyāsa A Sādhaka who has attained Siddhi in Sodhā-Nyāsa can if he desires, enter into whatever form he sees The life of him to whom a Sādhaka who has done Ṣodhā-Nyāsa bows is shortened[10] Even Devatās,

[1] The powers, etc [2] Nyāsa of Vidyā, as above described
[3] The centre, between the anus and root of the genitals
[4] Śiva [5] Six kinds of Nyāsas
[6] Stars or planets ruling the destinies of creatures [7] Drākṣarasa
[8] The power of becoming very small, very great,, etc
[9] Upapātaka
[10] It is inauspicious to be bowed to by one who is superior to oneself

not to speak of men, tremble with fear at the sight of a Sādhaka who performs Ṣoḍhā-Nyāsa."

Rsyādhi-Nyāsa, Mātrkā-Nyāsa, Vidyā-Nyāsa, Tattva-Nyāsa, Sodhā-Nyāsa, Jīva-Nyāsa, Aṅga-Nyāsa, Kara-Nyāsa, Vyāpaka-Nyāsa, Pīṭha-Nyāsa, and many other Nyāsas, have been spoken of in many Tantras. It would be extremely improper for us to publish their application All that we can do is to refer to the authorities only. We therefore desist from referring to their application These things, which can be learnt from Gurus only, Sādhakas will learn from their own Gurus. The etymological meaning of the word "Nyāsa" has been given in the Sāstra as follows :

"Just as wealth acquired with Nyāya or rectitude, when worn on the body in the form of ornaments, becomes a source of joy and of security in adversity and prosperity to its owner, so the Bījas of Devatās, when laid out on the limbs of a Sādhaka's body, become to him a source of Brahma-bliss on the one hand, and of security, both here and hereafter, on the other The word Nyāsa is formed by the combination of the initial syllables of Nyāya (because Nyāsa is like wealth acquired with Nyāya or rectitude), and of Sarva (on account of its capacity to secure Sarva, or all things)."

There is no means equal to Nyāsa for attaining the state of perfect absorption in Bhāva[1] for Devatā. The chief end of Nyāsa is at first by means of particular Nyāsas to establish one's Istadevatā as differentiated Mantra Śakti[2] in all parts of one's body; and then by means of Vyāpaka, or comprehensive Nyāsa, to feel the presence of the Devatā as one undivided entity whose substance is Mantra all over one's body from the feet to the crown of the head.[3] It is by virtue of Nyāsa that Sādhakas have been able to accomplish their desired ends. It is by virtue of Nyāsas that Sādhakas are free and fearless, unconquerable

1 *Vide ante*

2 Paricchinna Mantra Śakti The Devatā, as appearing in a particular Mantra, is thought of as defined or embodied in that particular Mantra Moreover, the Mantra is in the first place applied to particular parts of the body, and finally by Vyāpaka Nyāsa application is made to the whole body

3 Brahmarandhra

in the world of Suras, Asuras, and men. Fear itself flies away with fear on hearing the name of the Mother uttered with leonine voice. Of whom, then, can a Sādhaka be afraid who holds in his heart that Mother Abhayā,[1] the frightener of fear and dispeller of the fears of the three worlds ? How can he fear who sits on Her fear-dispelling lap ? Who in the regions of Suras and Asuras,[2] moving and unmoving things, Indra, Candra, Vāyu, Varuna, Yama, and Yaksa,[3] has the power to thwart his purpose by any weapon ? The thunderbolt[4] of Indra, the rod[5] of Yama, the serpent-chain[6] of Kubera,[7] and the the club[8] of Vāyu—which of these has the power to cope with him ?

Does he who has taken the Rājarājeśvarī up on his lap, or who has seated himself on the lap of the Rājarājeśvarī, fear the soldiers and generals of the State ? This is why a Sādhaka can proceed alone, proudly with a fearless heart, to perform Sādhana over a dead body, or practise, Dhyāna in a horrible cremation ground[9] in the midst of a dense forest Standing between the world on the hand and the Mother of the world on the other, the Sādhaka unfurls the standard of victory, and jumps into the arms of the supreme Devī of Victory.[10] "Fear" is a term never found in the dictionary of him whose life's motto is "Victory" Hence a Sādhaka sits in worship of the Mother by covering his body with the indestructible armour,[11] consisting of Mantra, given by the Mother, enveloping his limbs with the spirit and energy[12] of the Mother, and becoming full of the Mother on the lap of the Mother. The Nyāsa of Mantras on the Sādhaka's body in the course of his worship of the Mother is therefore nothing but keeping that which is his own thing (self-hood)[13] as a trust (Nyāsa) with the Mother. And it is the interest accruing out of this trust estate which is the only remaining resource at the last moment in this Samsāra of existence.

---

[1] Fear-dispelling Devī [2] The Devas and their enemies

[3] The Lord of the Celestials, the Moon, Air, Waters, and Death Devatās, and the class of Devayoni called Yaksa

[4] Vajra [5] Danda [6] Nāgapāśa.

[7] Lord of wealth [8] Gadā [9] Śmaśāna

[10] Jayajayanti [11] Kavaca [12] Tejas

[13] Ahankāra

Seeing this deep and solemn meaning of Nyāsa, Gītāñjali[1] has said:

"Everything of Brahmamayī is full of Brahman.

"O! a Brahmāñjali[2] to Her is the seeing Her with the eye-Brahman, taking Her to the heart-Brahman and the thinking of the foot-Brahman.

"1. O! nor hands, nor feet, nor ears, nor eyes nor anything of Her is made of the elements The substance of Her form is Brahman. From the toes of Her feet to the crown of Her head, and at every place Brahman alone is manifest

"2. The nature[3] of Her body is only truly known to Visnu, the pervader of the World, when severed by His Sudarśana Cakra, every part of Her body gave rise to a perfect image of Her in each of the fifty-one Pītha-Cakras.[4]

"3 O! he alone who worships Her knows how Her body is formed After the completion of the chief worship, abstruse truth concerning the Brahman is revealed during the worship of the six limbs[5]

"4. The land of Thy birth is Thyself In Thyself art Thou manifested. In Thy heart art Thou Thyself Thy head, Thy crest, Thy Kavaca, Thy eyes, and Thy weapon, are all Thyself.

"5 Becoming Thyself, with Thyself, the Sādhaka sinks His self in Thyself And again at the conclusion of worship bringing out 'Thyself' and 'Myself', the Sādhaka unites Thyself with His self and becomes One.

"6. At the beginning of worship 'I am He' and at its end 'I am He' The 'Thou' which comes in the middle is also made

---

[1] The author's volume of poems of that name.

[2] Añjali or offering made to Brahman

[3] Tattva

[4] When Śiva, after the death of his spouse Satī at the Daksa Yajña, was wrought with grief, and the world was thus, by the loss of His guiding and ruling power, endangered, Visnu took the dead body of Śiva's spouse from his arms, and that He might no longer nurse the remembrance of Her cut it into fifty-one fragments, which fell at various places in India called Pīthas, at each of which the Devī is worshipped See A and E. Avalon's "Hymns to the Goddess"

[5] Referring to the Saḍanga Nyāsa on the body of the Devatā before prānapratisthā

of 'I', otherwise how does Nyāsa on Thy limbs affect Me or Nyāsa on My limbs affect Thee ?[1]

"7. When love awakes, is Sādhana possible between Thyself and Myself ?[2] For when relation is lost in undifferentiation, the worshipper of Brahmamayī, intoxicated with the bliss of love, then becomes all full of Brahman

"8 Śiva is disconsolate with weeping at the thought that Her beauteous feet no longer touch His six limbs. What a mistake on the part of Śiva ! In all Thy limbs art Thou, but in Thy feet am I Hence I say My meditation on those feet is no error on My part."[3]

In Śyāmārahasya, Kālītattva, Śyāmārcana Candrika, Kamalā Tantra, Vīra Tantra, Mahānirvāṇa Tantra, Annadā Kalpa, Toḍala Tantra, Gautama Tantra, Tārārahasya, and many other Tantras, there are marked differences of opinion as regards the order in which Prānāyāma, Bhūtaśuddhi, Nyāsa, and so forth, should be performed Some Tantras ordain Bhūtaśuddhi after Prānāyāma, and others Prāṇāyāma after Bhūtaśuddhi. Some ordain their performance before placing of Arghya,[4] and others after it In view of the existence of such differences of opinion, Bhagavān, the Creator of all things, has, in the Svatantra Tantra, decided the question when He says "different Tantras ordain different orders of worship A Sādhaka should follow any one of them." That is to say, one should perform worship and so forth according to the rules ordained in that particular Tantra which is specially concerned with the worship of the particular Istadevatā whom the devotee may worship.

In the Kulārnava Tantra it is said: "He who daily performs Nyāsa according to rules stated in the Āgama Śāstra attains Divine Śakti, and acquires Siddhi in Mantra O my beloved ! from the presence of the Sādhaka who performs Japa of his Ista

[1] They are one and the same, and therefore when the Sādhaka does Nyāsa on Himself he does Nyāsa on the Devatā also

[2] Love assumes union, and Sādhana is the state which leads to it

[3] The verse refers to Śiva's grief on the death of His spouse Satī Śiva was deluded in thinking that He had lost the Devī because Satī had gone For the Devī is everywhere, and not only in the feet of Satī Though the Devī is everywhere, yet the Sādhaka fixes his mind on Her feet only

[4] The offering

Mantra along with Nyāsa, Kavaca,[1] and Chanda,[2] Devatās of obstruction[3] fly just as a herd of elephants flies from the presence of a lion. The misguided one who does Japa[4] without performing Nyāsa is beset by all manner of obstacles, as a young deer is beset by tigers."

Mental Worship

The Śāstra ordains Dhyāna[5] after performance of Nyāsa and so forth, and before commencement of mental worship The plain meaning of the word "Dhyāna" is a single-pointed meditation The Śāstra also lays down which particular Devatā should be contemplated in what particular form It is merely this description of forms which is known as Dhyāna in the society of to-day. Treatises on the rituals also give these Dhyāna-Mantras The purpose of this is that the remembrance of these Mantras greatly helps the meditation of the Devatā's body from feet to head and from head to feet in order But in course of time this purpose has been lost, and Dhyāna has been reduced to a mere recitation of the Dhyāna-Mantras. Many people are under the impression that whether they actually meditate on the form of Devatā or not, Dhyāna is performed if they merely recite the Dhyāna-Mantra after Pītha-Nyāsa. But the decision of the Śāstra is otherwise According to the Śāstra, Dhyāna is performed by really meditating on the form of the Devatā, no matter whether the Dhyāna-Mantra is recited or not; for the Śāstrik meaning of the expression "Dhyāyet" is "should meditate" and not "should recite the Dhyānamantra" Hence, the Dhyāna which is performed by simply reciting the Dhyāna-mantra while the mind is wandering elsewhere is no Dhyāna of the Devatā, but is rather a Dhyāna of the worshipper himself We often see that worshippers or Purohitas consider the time which is occupied in the recitation of the Dhyāna-mantra to be a period of leisure for the mind, and utilize it in thinking on any other subject Of course, one's Siddhi in the worship of Devatā depends on the

[1] The protective Mantra [2] *Vide ante* [3] Viggnadevatā
[4] "Recitation" of Mantra (see *Introduction to Tantra Śāstra*).
[5] Contemplation, *vide post*

manner of one's Dhyāna It is therefore needless for us to say anything on the subject. But it is a settled fact that worship performed by this mode of Dhyāna is no worship at all.

In the Sanatkumāra Tantra it is said: "Outer worship[1] should not be done without first performing mental worship, for without inner worship outer worship is fruitless"

In the Bhūtaśuddhi Tantra it is said: "Inner worship is ordained in all outer worship. O Maheśvarī ! a single inner worship grants the fruits of a crore[2] of outer worships. What necessity is there for outer worship for one who has become fully accomplished in inner worship which, even if performed but only once, grants the fruits of a crore[2] of outer worships ? An effort to perform outer worship is senseless after inner worship has been perfectly accomplished. So also is it where there is want of materials, for in the absence of necessary materials outer worship is never fruitful."

In another Tantra it is said: "Even if all articles necessary for outer worship are available, it should be performed after performance of inner worship." And nowadays we often come across the class of Sādhakas arrogating to themselves a high religious competence of whom we have spoken before as the people who consider outer worship as "lower than the lowest." They consider it beneath their dignity to worship a Devatā with outer articles like flowers, sandal paste, incense, light, and so forth, for, with the notion "I am He," they perform worship by offering flowers of mercy, forbearance, and so on, and sacrificing the beasts of lust, anger, and so forth. Moreover, they even say that this form of worship only is true worship, or, in other words, outer worship is but useless trouble and wanton destruction of life It is not that we accept or reject all that these people say. We are bound to accept with all submission whatever the Śāstra approves of. It is, therefore, necessary to see once and for all what the Śāstra says on this subject.

In the Mahānirvāna Tantra it is said· "The Sādhaka should after performing Dhyāna of the Istadevatā in this manner, put

[1] Worship of the Image, with materials such as flowers, lights, sandal etc
[2] Ten millions

a flower on his own head, and then worship Her with mental articles with great devotion. First, he should offer his heart-lotus for Her seat and then offer the Amṛta[1] flowing from Sahasrāra[2] for the washing of Her feet. The mind should be offered as Arghya,[3] and the amrta[1] flowing from Sahasrāra for Ācamana[4] and bathing. The element[5] Ākāśa,[6] should be offered as raiment, the sense of smell as perfume, the heart as flower; the five Prānas[7] as incense; the element[5] fire[8] as light; the sea of nectar[9] as food offering,[10] Anāhata Dhvani[11] as a bell; the element air[12] as a Cāmara,[13] and the functions of the ten senses and the restlessness of mind as the dance.[14] Next, in order to perfect self-absorption in the Devatā, the Sādhaka should offer fifteen handfuls[15] of mental flowers at Her lotus-feet These fifteen handfuls of flowers in the form of Bhāva[16] consist of the ten flowers of non-māyā, non-egotism, non-attachment, non-vanity, non-delusion, non-arrogance, non-enmity, non-perturbance,[17] non-malice, and non-covetousness; and of the five flowers of ahimsā,[18] control of the senses, mercy, forgiveness, and knowledge Next should be offered with the mind[19] a sea of a nectar, a mountain heap of flesh and fried fish, heaps of fried grain,[20] with clarified butter, sweet rice, Kula-nectar, Kula-flowers,[21] and water used for washing the Pītha.[16] Next, after offering as sacrifices, lust as a goat, and anger as a buffalo, the Sādhaka should proceed to perform mental Japa.[22] In this Japa the fifty Mātṛkā letters will be the beads of rosary, and Kulakundalinī

---

1 Nectar 2 The thousand-petalled lotus in the cranium
3 The ritual offering
4 Water which is sipped to cleanse the lips, mouth, and throat
5 Tattva 6 Ether and the space at which it appears
7 Prana, Apana, Vyana, Udana, Samāna (see *Introduction to Tantra Śāstra*)
8 Tejas Tattva 9 Suda 10 Naivedya
11 The subtle sound which is produced in the heart-lotus Nāda (sound) is either Āhata, which is produced by the contact of two substances, or the Anāhata nāda, which exists without such contact, or the Hamsā itself At a certain stage of Yoga practice Yogīs hear a bell-sound in the Anāhata Cakra
12 Vāyu 13 Fly-whisk made of yak's tail
14 Dancing is done before the Image in worship 15 Anjali 16 *Vide ante*
17 Aksobha—that is, tranquillity of mind 18 Non-injury
19 These are all ideal offerings 20 Mudrā
21 See A Avalon's "Mahānirvāna Tantra"
22 Mānasa Japa, as to which see *Introduction to Tantra Śāstra*

Herself will be the thread on which these beads are strung. After offering Japa in this manner and mentally bowing with eight limbs,[1] and thus finishing the inner Yajña,[2] the Sādhaka should proceed to perform outer worship At the beginning of outer worship there is purification[3] of Special Arghya,[4] concerning which listen to what I say. The mere placing of the Special Arghya greatly satisfies the Devatā. One seeing the Arghya vessel put in its place, Yoginīs[5] and Brahmā and other Devas and Bhairavas dance with joy, and grant the fruits of the consummation of worship."

It is true that the Śāstra lays down these rules for mental worship or inner Yajña, and it is clearly affirmed that this worship is more fruitful than crores[6] of other worship; but it must also be understood that inner Yajña or mental worship bears crorefold[6] fruit only if it is thoroughly performed It is all very well to speak or hear of giving the heart-lotus for a seat and the nectar from Sahasrāra[7] for washing the feet, but we must consider how many people there are who are able to carry this out practically. It is a terrible thing even to hear for anyone who is not a Sādhaka accomplished in the penetration of the six Cakras[8] Does it not make you ashamed to think of offering the five elements Ākāśa and so forth[9] as raiment, scent, flower, incense, and a light ? It is true that for one who offers handfuls of flowers of non-māyā, non-egotism, non-attachment, non-vanity, non-delusion, non-arrogance, non-enmity, non-perturbance,[10] non-envy, non-greed, non-injury, control of the senses, mercy, forgiveness, and knowledge, there is no necessity for offering handfuls of real flowers But it is difficult to restrain one's laughter at the mere thought that a Jīva of the Samsāra who lives in the womb of Māyā, and

[1] Astānga pranāma, a form of obeisance in which eight parts of the body touch the ground, the tips of the toes, the knees, the elbows, tip of nose, and forehead

[2] Sacrifice or rite

[3] Sāmskāra.

[4] Offering as distinguished from Sāmānya Arghya.

[5] Āvarana Devatās of Kālī, etc

[6] Crore = ten million

[7] *Vide ante*

[8] Satcakrabheda (see *Introduction to Tantra Śāstra* and A Avalon's "*The Serpent Power*")

[9] Space or ether, air, fire, water, earth

[10] *Vide ante*—tranquillity of mind

is wholly engrossed in feelings of lust and anger, greed and delusion, vanity and envy, will offer non-māyā, non-attachment, non-enmity, and so forth, as flowers. You have no doubt the right to cull and offer flowers, but nothing can be more foolish on your part than to proceed to collect and fill your flower-vessel with flowers of a kind of which there is not even one plant in your garden There is the provision for sacrificing lust as a goat and anger as a buffalo But is it possible for a Jīva attached to the Samsāra to offer such sacrifices ? Is it not the height of presumption on your part to proceed to offer as sacrifice, and to boast of having offered, the goat and the buffalo, the oppressions and executions of which render you restless, and make you flee with fear both day and night ? You are given to saying in and out of season that outer offerings of leaves, flowers, incense, lights, Naivedya,[1] and so forth, are nothing. But we ask, Had these things been nothing, could you have known anything of that which you consider as something ? If there were really no such thing as leaves, flowers, incense, lights, and so forth, whence, then, has come the provision of offering by analogy non-māyā, non-arrogance, and so forth, as flowers, and lust, anger, and so forth, as goats and buffaloes in sacrifice ? If there is at the root really no offering of flowers, whence comes the provision for the offering of non-māyā, non-arrogance, and so forth, as flowers ? You say that the external offering of flowers and so forth is nothing. But I ask, Is the offering of flowers of non-māyā and so forth something real ? Can non-māyā, non-arrogance, and so forth, be ever flowers ? Can real flowers have anything to do with the mind ? Do plants in a garden ever bear flowers of non-arrogance ? Does lust ever really move about in the form of a goat ? Does anger ever approach you really in the form of a buffalo ? Can any of these things be ever an object of offering ? Now, ponder and say whether it is the outer worship or mental worship which is truly real All that belongs to mental worship is but the imagining of an image of outer worship, and is a shadow of it When a Jīva really attains the state of non-māyā, does

[1] Food offering

he any longer make any distinction between the worshipper and that which is worshipped ? What Brahman will he worship, and for what purpose, he to whom Brahman is everywhere in the world, and who has become Brahman himself ? In fact, it is because Māyā has not disappeared that provision is made for offering flowers of non-māyā. The sole purpose of mental worship is that haply, in consequence of repeatedly thinking of flowers of non-māyā, the bonds of Māyā may be snapped in course of time Otherwise, the Śāstra would never have permitted a person who is steeped in Māyā to offer flowers of non-māyā By such daily practice of daily meditation and concentration the clock of Māyā that covers a Jīva is likely to fall off. *This is the reason why, notwithstanding that worldly Jīvas* like ourselves have now no competency for meditation and Samādhi, which is knowledge, there is yet the possibility that he may be able by constant practice of outer worship to proceed along this path in course of time, by the blessing of Guru and the grace of the Supreme Devatā. This is why, in dealing with the subject of a Sādhaka's effort to achieve the impossible by offering things which, though he may wish at heart to give, he has really no power to give, the Śāstra has said: "O Sādhaka! even if you are unable to make an external offering, you have at least the right to worship the Devī who is mind by seating Her in your mind, to the knowledge and full contentment of your mind. Why should you be sorry on this account so long as the Mother who is mind exists and your mind is your own ? Open for once the door of the temple of mind, and, seating the Mother, who is the Mind of the mind, on the throne of the mind, worship Her with all your mind, all your heart, and all your world.[1] The full oblation in Her worship is completed with the full satisfaction of the mind[2] Fulfil the desire of your heart by offering in handfuls at the feet of the Devī seated on a corpse[3]

---

[1] The world is considered the Sādhaka's and the offer of it to Her is seeing Her in everything in the world

[2] The sense is, worship Her so long as you are not fully satisfied. Because, if you are not satisfied, She is not

[3] She is here thought of in Śavāsana

all the worldly objects, desire, enjoyments, and aspirations, which are yours. Finish the mind's play with the Mother to the satisfaction of your mind. If the Mother who is mind itself appropriates to Herself the functions of your mind, it will no longer be necessary for you to perform even mental, not to speak of outer, worship.

So long as outer worship endures, there is the provision which requires performance of mental worship also. But even where these materials for outer worship are wanting, the Śāstra ordains that there also mental worship makes the Sādhaka's worship complete. For, She for whom worship is ordained is a thing of the heart, and outer worship is only an expression of the feelings of that heart.

In the Yāmala it is said: "O Maheśvarī! where outer worship is impracticable, the Spouse of Śiva should be worshipped in the heart; and from this worship the Sādhaka will reap the fruits of all forms of worship."

In the Gandharva Tantra it is said. "The man who offers mental Naivedya[1] to the Mahādevī with devotion attains longevity and happiness. He who places round the neck of the Devī who is mind itself a mental garland of a thousand lotuses, lives in the City of the Devī for hundreds and thousands of crores of Kalpas,[2] and then (if he has desires)[3] in his next birth acquires sovereignty over the entire earth with all its seas. He who mentally walks round the Mahādevī has, through the influence of such movement round the Dakṣinā,[4] no longer to make any journey to the South (Dakṣina).[5] Nor will he see Hell in the Kingdom of Yama. He who devotedly bows to the lotus-feet of Mahādevī conquers this Brahmāṇḍa,[6] composed of three worlds, and sinks in Brahma-bliss in the eternal abode of the Mother of the world. He who, being incapable of such mental action, is restless with the thought, 'I shall worship Mahamāyā,

[1] Food offering

[2] A crore is ten millions. A Kalpa is a period between two world dissolutions

[3] Author's parenthesis

[4] A name of the Devī, meaning the Merciful and Gracious One

[5] The region of the dead, the Kingdom of Yama

[6] Universe

the spouse of Maheśvara, with various kinds of Naivedyas,'[1] and who under the urgent promptings of this thought repeatedly prays, 'O Mother! give me Naivedyas[1] according to my mind Let me worship Thee to the satisfaction of my mind by offering thee Naivedyas,[1] which are Thine'; or who, being himself incapable of making the offering, repeatedly urges another to do so, saying, 'Offer Naivedya[1] to the Mother,' he, too, conquers the three worlds, and enjoys perfect bliss in the Devī's abode"

In the sixth Ullāsa of the Śāktānandataranginī it is said: "Those who seek the Devatā without, forsaking the Devatā residing in the heart, are like a man who wanders about in the search for glass after throwing away a Kaustūbha gem[2] which he held in his hand After seeing the Istadevatā in one's heart, one should establish Her in the image, picture, vessel, or Yantra,[3] and then worship Her. O Parameśvarī! in the worship of Devatās one should think of the particular ornaments and carriers[4] which belong to them individually"

"Next, I shall speak of inner Yajña, by virtue of which Sādhakas become full of the Divinity Sitting comfortably with the face towards the east or north, a Sādhaka should meditate on the Sea of Nectar in his heart; in that sea is the Isle of Gems,[5] with sands of gold. It is wondrously adorned with Kalpa-trees,[6] laden with flowers, and with Mandāra, Pārijāta, and other celestial trees,[7] which are ever in bloom and fruit; fragrant to its farthest quarters with the sweet smell of various flowers, over which hover swarms of black bees, gladdened by the fragrance of their gay beauty. The Isle resounds throughout with the sweet music of singing cuckoos[8] The lakhs of the island are brilliant with full-blown lotuses of gold The island is, moreover,

---

[1] Food offering

[2] The Kaustūbha is a great gem secured by Visnu at the churning of the ocean

[3] The diagram such as the Śrīvidyā Tantra on the cover of this book

[4] Vāhana [5] Manidvīpa [6] Desire-gratifying trees

[7] Trees growing in heaven These are Mandāra, Pārijāta, Santāna, Haricandana, Kalpavrksa The first two and the last are here mentioned

[8] Kokila—the Koel, the black or Indian cuckoo (*Cuculus indicus*), which, with the spring, black bee the vernal breeze and so forth, are the companions of the God of Desire

adorned with strings of pearls, heaps of flowers, garlands, silken draperies, and gates of gold In that island one should think of a Kalpa-tree. The four Vedas of Ṛk, Yajus, Sāma and Atharva, characterized by the three Guṇas of Sattva, Rajas and Tamas, are its four branches It bears wonderfully coloured flowers—yellow, black, white, red, and of other hues. It is full of singing cuckoos,[1] black bees, and many other kinds of birds Thinking thus of the Kalpa-tree, one should next think of an Altar of Gems at its foot, and of a large Maṇḍala,[2] red and full of lustre[3] on that altar. This red Mandala is surrounded by jewelled steps brilliant as the rising sun, and by four gates with flying banners[3] It is encircled by walls of gems ornamented with every kind of jewel It is presided over by Indra, Yama, Vāyu, Varuna, and other Lokapālas,[4] in their own respective places It is in every quarter full of Siddhas, Cāraṇas, Gandharvas, Vidyādharas,[5] great serpents playful Kinnaras,[5] and Apsarās[5] There are on all sides fair women of the land of the Immortals dancing and playing music. It is decorated with banners hung with innumerable little bells It is ornamented with gems of ruby[6] and lapis lazuli[7] and jewelled Cāmaras,[8] festooned with garlands of large pearls, and coloured and painted with sandal and musk

"O Devī! the Sādhaka should think that in the midst of this Mandala there is an altar made of great rubies.[6] Let him there see in his mind the Devī's four-sided throne on this altar tinted with the hue of the rays of newly risen suns and moons, and which is the three Devas, Brahmā, Viṣṇu, and Maheśvara[9]

---

[1] Kokila—the Koel, the black or Indian cuckoo (*Cuculus indicus*), which, with the spring, black bee, the vernal breeze, and so forth, are the companions of the God of Desire

[2] The Yoni Yantra   [3] Tejas

[4] Guardians of Lokas or elemental or other Lords

[5] Various classes of Devayoni or Spirits produced from the Devas and the Devas' abode

[6] Māṇikya   [7] Vaidūrya   [8] Fly-whisks made of yak's tail

[9] The altar is four-sided, and the Devas of which it is said to be made are in the text three The four supports are generally given as Brahmā, Visnu, Rūdra, Īsāna The fifth Sadāśiva forms the seat of the bed on which the Devī is seated These five Śivas are known as the Mahāpreta Hence Devī is called in the Lalitā (v 174) Pañcapretamañcādhistāyinī

O Maheśvarī! the Sādhaka should think of a flowery bed on that throne and then, after worshipping the Pīṭhadevatā's[1] of the Istadevatā therein according to the injunctions of the respective Tantras, let him meditate on the Parameśvarī, seated in the posture of the lotus-seat[2] on Sadāśiva the Mahāpreta,[3] on that flowery bed Next, the Sādhaka should, after meditating on his Istadevatā with ornaments, carrier,[4] weapons, and family,[5] and offering mental jewelled shoes at Her lotus-feet, take Her to the bathing room.[6] There She should be seated on a throne and Her body first cleansed with a scented unguent composed of camphor, musk, sandal, Gorocanā,[7] and Kuṅkuma,[8] and then smeared with scented oil. Next, the Supreme Devatā should be bathed with water which has been stored in hundreds of thousands of golden pitchers, and Her body should then be towelled with silken cloths Next, after clothing the upper and lower parts of Her body in two pieces of cloth, the hair of the Devī with dishevelled hair should be combed and tied with bejewelled silken threads Then mark Her forehead with a Tilaka[9] made of sandal and such other things, and paint the parting of Her hair with vermillion[10] Next, adorn the fair hands and arms of the Charmer of Śankara with beautiful ivory wristlets, bracelets, and armlets, Her lotus-feet and toes with jewelled anklets and toe-rings, and Her nostrils with Gajamuktā.[11] The Sādhaka having to the best of his ability adorned the different

[1] That is, Pūrnaśaila Pītha on the east, Uddīyāna Pītha on the south, Jālandhara on the west, and Kāmarūpa Pīṭha on the north

[2] The altar is four-sided, and the Devas of which it is said to be made are in the text three The four supports are generally given as Brahmā, Visnu, Rūdra, Īsāna, The fifth Sadāśiva forms the seat of the bed on which the Devī is seated These five Śivas are known as the Mahāpreta Hence Devī is called in the Lalitā (v 4 174) Pañcapretamañcādhistāyinī

[3] Padmāsana

[4] Vāhana—the vehicle which bears the Devī or other Devatā as the Bird King Garuda in the case of Visnu

[5] Parivāra—each Devatā has His or Her family Thus, Durgā has her sons Kārtikeya, Ganeśa, and daughters Laksmī and Sarasvatī

[6] Snāna mandira

[7] A pigment said to be prepared from the body of the cow

[8] Saffron

[9] The mark on the forehead worn by pious Hindus

[10] A line worn by married women

[11] A pearl said to be formed in an elephant's head

parts of Her body in this way with ornaments and garlands of flowers, should anoint all Her limbs with scent, sandal, and perfumed gums Let him then place a gold-embroidered bodice on Her breast"

"Meditating thus on the Devī at the time of Samādhi, the Sādhaka should after performing Bhūtaśuddhi[1] and Nyāsas,[1] worship the Queen of Maheśvara residing in his heart with the (other) sixteen articles of worship.[2] First, after offering a throne of gems,[3] the Sādhaka should welcome Her.[1] Next, he should, after offering water to wash her feet,[4] place Arghya[5] on Her head Let him then give the best nectar[6] for sipping[7] to Her lotus-mouth, and offer Her Madhuparka[8] and then again water for sipping thrice[9] Next, he should mentally offer excellent sweet rice, rice mixed with clarified butter, with other food[10] and condiments, a sea of nectar, a mountain-heap of flesh, a mass of fish, all kinds of fruits, edibles, and drinks—the whole well arranged in golden vessels—and then betel with camphor.[11] Next, he should, after mentally worshipping the Āvaraṇa Devatās[12] of the Devī, perform mental Japa of Mantra.[13] After performing Japa a thousand times, the fruits of the Japa, along with water from the Arghya vessel, should be poured on the left hand of the Devī Brahmā, Visnu, Rudra, and Īśvara, form the support of the bedstead, the upper portion of which is Sadāśiva Himself[14]

---

[1] *Vide ante*

[2] Upacāra These are—(1) Āsana (seat), (2) Svārgata (welcome), (3) Pādya (water for washing the feet), (4) Arghya (offering of paddy, flower, sandal paste, dūrva grass, etc, in the vessel of Kuśi), (5 and 6) Ācamana (water which is offered twice and sipped to cleanse the lips and mouth), (7) Madhuparka (honey, ghee, milk, and curd), (8) Snāna (water for bathing), (9) Vasana (cloth), (10) Ābharana (ornaments), (11) Gandha (scent), (12) Puspa (flowers), (13) Dhūpa (incense), (14) Dīpa (light), (15) Naivedya (food offering), (16) Vandana or Namaskāra (prayer) These are the ordinary sixteen Upacāras, but, as appears later at pp 506-10 other numbers are given

[3] For Āsana, see last note

[4] Svāgata, see note 2

[5] Pādya (*Vide ibid*)

[6] Amrta

[7] Ācamanīya (*vide* note 2)

[8] See note, *ante*

[9] The second Ācamana See note *ante*

[10] Vyañjana—that is, fish and vegetables boiled in water with spices

[11] This is the Naivedya See note, *ante* Āsana, Ābharana, Gandha, Puspa, have been already described Mention does not appear to be made of Dhūpa and Dīpa Now follows Vandana

[12] Attendant Devatās who form the suite of the Devī

[13] See *Introduction to Tantra Śāstra*

[14] The Mahāpīeta, as to which see *ante*

On this bed, formed of Brahma-vibhūti,[1] is spread a milk-white coverlet, beautifully strewn with every kind of flower, and on this flowery bed Sureśvarī[2] lies in the enjoyment of all forms of happiness Thus should a Yogī Sādhaka meditate upon Her. Next, he should entertain Parameśvarī with dances and with singing and playing of music, and then perform Homa for the accomplishment of the worship in all its parts. I shall now speak of this Homa, by means of which a Sādhaka becomes all consciousness

"The Homa should be performed with the fire of consciousness in the fire-pit[3] of the Mūlādhāra-lotus Ātma, Antarātma, Paramātma and Jñānātma, are the four sides of that pit made of consciousness. The half Mātrā[4]—namely, a small Bindu, with three curved lines beneath—surrounded by the waist-chain of bliss, forms the Yoni Yantra, made of Brahma-bliss[5] The Sādhaka should daily perform the Homa, meditating on Iḍā Nāḍi on the left, Piṅgalā on the right, and Susumnā,[6] the door to Brahman between the two Dharma and Adharma[7] should be considered to be the Havis, or offering of the clarified butter, in this Homa."

INVOCATION

The Gandharva Tantra says: "Next, after performing Prānāyāma,[8] the Sādhaka should take handfuls of flowers. The Devī should never be invoked without handfuls of flowers The Sādhaka who has controlled his Prāna[9] will meditate on the Parameśvarī as above described in his heart, and seeing by Her grace that image the substance of which is consciousness in his

[1] Brahma-power and its manifestation [2] The Devī as Lord of all Devas

[3] In the Homa rite, fire is kindled in a pit (Kuṇḍa) constructed for the purpose, and then the offerings of clarified butter and so forth are poured into fire, the "all eater" who carries them in their thus purified and subtle form to the Devas.

[4] The Candrabindu, because it is not a full sound

[5] The three curves represent in one sense the trivali

[6] See *Introduction to Tantra Śāstra* and A. Avalon's "*The Serpent Power*".

[7] Righteousness and Unrighteousness

[8] Control of Prāna manifesting as breath (see *Introduction to Tantra Śāstra*)

[9] The vital airs The control of these airs (vāyu) manifesting as breath actually effects control of the mind.

heart, let him think of the identity between that image manifested within and the image without. Next, the energy[1] of consciousness within should be taken without by means of the Vāyu-Bīja[2] with the breath along the nostrils, and infused into the handful of flowers.[3] Thus, issuing with the breath, the Devatā enters into the flowers. The Sādhaka should then establish the Devatā in the image or Yantra[4] by touching it with those flowers. So long as the work of establishing the Devī in the outer image or Yantra is not accomplished, the Sādhaka should continue to hold those flowers of meditation in his hand. If he does not hold them, Gandharvas[5] avail themselves of the opportunity to worship the Devatā inside that flowery Yantra,[6] and even if the Sādhaka thereafter established Divinity in the image, Yantra, and the like, by contact with those flowers, he will not reap the fruits of that worship. For this reason the Sādhaka should, after drawing Her into the flowery Yantra[6] by means of the Tṛkhanda Mudrā,[7] take the Mother of the world, who is all brilliant and forceful energy,[1] out of that flowery Yantra[6] by the force of the invoking Mantra and place Her within the Pīṭha (a general name for images, vessels, pictures, and so forth."[8]

Those who call the Ārya Society idolatrous because it worships earthen images, and who ridicule it on these grounds, should now open the door of their hearts, and, dispelling the darkness of their eyes, consider whether the children of the Ārya race who are, as it were, tens of millions of Koh-i-noors adorning the heads of the community of worshippers in the three worlds, really worship a Devī made of earth, or a Devī whose substance is consciousness. What is the need of Mantras, Yantras, Yoga, meditation, concentration, and so forth, if we

---

[1] Tejas [2] The Mantra "Yang"

[3] The Kūrma Mudrā is formed with the flowers within. The hands are then lifted to the nostrils. The flower is breathed on through the left nostril with the Mantra "Yang," and the Sādhaka thinks that along with that air the Devatā within is brought out and placed in the flowers.

[4] Diagram (see *Introduction to Tantra Śāstra*)

[5] Devayoni, sons of Brahmā, belonging, together with the Apsaras, their wives, to Indra, heaven. Celestial musicians and choristers.

[6] The flowers which are for the time being the seat of the Devatā.

[7] The gesture so called. [8] Author's parenthesis.

worship a Devī made of earth ? If the earthen image be the Devī why invoke into and establish life in it again ? And who in the world is such a fool as to invoke earth into earth ? Moreover, if Gurus, after thorough investigation into the things of the visible world, and who are unequalled in their power to display the principles of spiritual life, have egregiously blundered in not recognizing that earth is earth, who is there in the world who can rectify such blunders ? But we say that they realized it to be the Mother, and not earth They made themselves and the earth blessed by bringing the Mother into the earth, and by themselves seeing and then displaying to others the presence of Brahmamayī[1] in every molecule and atom of the Brahmānda.[2] It is therefore with a heart rent with sorrow that we say that it is the descendants of these very men who, through the influence of a pernicious system of non-Ārya education, have lost all spiritual insight, and are themselves ruined by their thought that Mother Brahmamayī,[1] manifest out of grace to devotees, and established in the form which She has assumed out of favour to Sādhakas, is not Mother, but mere earth How can those who are engrossed in play with earth understand the play of the Mother ? O Mother of the world ! what trouble thou bringest on thy children ! Even if, on account of this trouble, we are unable to understand the truth concerning Her by our own independent effort, we have surely the privilege to understand the account which She has given of Herself in the form of Śāstra. But of this privilege also we are almost deprived through our ill-fortune. Through want of instruction from competent Gurus, and of the force of Sādhana, we have lost the privilege of understanding Her commands, even while seeming to understand them O follower of the idol theory ! how ridiculous it is for you to call the Devatā's image an idol ! The Devī's substance is eternal consciousness appearing in Her earthen form In Her eyes infinite crores[3] of living forms, such as you, are as dolls, and of no account Know it for certain that to think of Her as an idol is not an effect of an auspicious glance from

[1] The Devī as Brahman Itself

[2] The Egg of Brahmā, or the Universe

[3] A crore is ten millions

Her Even if you find it difficult to understand such things as devotion, piety, knowledge, or faith, you, too, recognize with bowed heads the Śakti of things[1] With what heart, then, do you disbelieve the appearance, through the operation of Mantraśakti, of a superworldly Śakti, unseen by the senses and minds of men such as you and I ? Disease wastes the body, but medicine cures it Medicine defeats the law of Nature according to which disease destroys the body, and shows its own supernatural or superworldly Śakti (power) By the law of Nature water is always cool, but when in contact with fire it becomes very hot, and, like fire itself, owing to the communication of the Śakti of heat into it, the same water, instead of cooling, causes a terrible burning sensation. Here also the law of Nature, according to which water is cool, is defeated by the Śakti of the thing we call fire You, too, admit this. How, then, do you disbelieve that, under the influence of Mantraśakti, the Brahmaśakti[2] residing in the heart of a Jīva comes out with breath, and is established in the outer image of Devatā ? Why do you disbelieve that, under the influence of the Śakti of Mantra, the unconscious state of earth is destroyed and divinity is communicated into it as heat is communicated to water ? In fact, it is one of the terrible diseases of the nineteenth century to raise at every word the cry, "The laws of Nature are violated " It is a law of Nature that water is ordinarily cool, and it is also a law of Nature that it will become hot in contact with fire Similarly, it is a law of Nature that earth will naturally remain earth, and it is also a law of Nature that it will receive divinity[3] under the influence of Mantraśakti Why, then, raise the objection that the law of Nature is violated ? In fact, the root of this objection is to be found, not in the nature of the Universe, but in the nature of the objector. He has, perhaps, with the narrow notions which are the product of his intellect and knowledge, understood Nature herself to be very narrow. And this is why he understands Nature to consist of a few common rules belonging to the small department of unconscious things under the great Nature,

[1] Vastuśakti
[2] Brahman as Śakti
[3] Devattva, the state of Devahood

Mahāprakrti, which is the only source of the Śakti which makes the impossible possible. And for this reason they cry out at every word that the law of Nature is violated. But, as a matter of fact, the law of Nature is one and inviolable, and consequently the appearance of the Devī, whose substance is consciousness in an earthen image, under the influence of Mantra, is natural and self-evident. Really this appearance is but manifestation[1] For where do you find a place in this Brahmānda[2] which is beyond the presence of Brahmamayī? She has not to come into image, Yantra, vessel, picture, flower, leaf, or whatever else you may mention; for She is present in all things, and all things are present in Her. But devotees and Sādhakas are not satisfied with Her presence in a subtle form This is why, in order to fulfil the desires of Sādhakas, and in order that they may possess Her sometimes as Bhagavān,[3] sometimes as Bhagavatī,[3] sometimes as Father, sometimes as Mother, sometimes as Lord,[4] sometimes as Īśvarī,[5] and so forth, the Devī, who is will itself, though the one and only Īśvara and Īśvarī, appears in different Sādhanas and in different forms of Siddhi,[6] playing different plays in different forms—as Śyāma and Śyāmā, as Umā and Rāma,[7] as male and female, as Gaṇeśa and Maheśa, as Lord of wealth and Lord of day, because She is the Īśvarī[5] of the hearts of Sādhakas This is the reason why, despite Her being the Īśvarī,[5] who presides over the Prāṇaśakti[8] of the eternal Universe, Her Prāṇapratiṣṭhā[9] is effected by the Sādhaka's Prāna.[10] Even though She is the Mother of the world, the Sādhaka worships Her as his own Mother. If I perform Sādhana

[1] Of that which is already there. It is foolish to talk of any real bringing and going in respect of that which is always present, however its presence may be, owing to our own unenlightened consciousness, veiled from us

[2] Universe.

[3] The Brahman as the possessor of all powers (Aiśvarya) which belong to Īśvara, "the personal God" Bhagavatī is the feminine of Bhagavān.

[4] Īśvara

[5] Feminine of Īśvara, or Lord

[6] That is, particular Sādhanas evoke particular forms

[7] That is, in various masculine and feminine forms It is a vulgar error to say, as does Professor Fitzedward Hall in his notes on the Sāmkhya, that Sakti is only feminine. Grammatically doubtless it is feminine, but Sakti is, and is the cause of, all forms

[8] Śakti manifesting as the vital principle

[9] The rite by which establishment of Her life in the image if effected

[10] That is, the particular Prāna or vital principle of the Sādhaka

of the Mother, it is not because the Mother is wanting, but because I wish to make good the wants or deficiencies in myself. Even though all other beings of the three worlds perform Sādhana of the Mother, that Sādhana does not satisfy me. And the Prānapratisthā[1] of the Mother is for fulfilling the desire of my own heart

In another Tantra it is said: "Prānapratisthā[1] in an image of Śiva or Śakti is done by placing the hand on its Brahmarandhra,[2] or forehead, or brow According to some divisions of Tāntrik teachers, Prānapratisthā should be done by placing the hand on the Brahmarandhra,[2] forehead, and brow at one and the same time Prānapratisthā in an image should be done by touching the heart in the case of the Visnu image, in the case of other Devatās by touching the feet, and in Śivalinga by touching the head"

ARTICLES USED AND ACTS DONE IN WORSHIP[3]

In the Sanatkumāra Tantra it is said: "The Istadevatā should be worshipped daily with sixteen Upacāras,[4] or with ten if it is not possible to worship with sixteen, or with five Upacāras if it is not possible to worship with even ten."

The Jñānamāla, quoted by Rāghava Bhatta,[5] says: "The different classes of Upacāra in worship are thirty-eight—sixteen, twelve, ten, and five[6] I shall now relate what Upacāra are involved in each of these classes, and what fruits are gained by the use thereof

"The thirty-eight Upacāra are—Āsana (seat), Āvāhana (invocation), Upasthiti (presence),[7] Sānnidhya (nearness),[8] Ābhimukhya (facing),[9] Sthirīkrti (making fast),[10] Prasādana

[1] The rite by which establishment of Her life in the image is effected
[2] That portion of the crown of the head which is called the "fontanelle"
[3] Upacāra. There are ordinarily sixteen of these, as to which *vide ante*
[4] Articles used in worship The Sanskrit word is kept in the text, as the English term "articles" does not correctly describe Upacāra, which includes not only material articles such as flowers and lights, but welcome, prayer, etc
[5] The great Tāntrik Commentator on the Śāradātilaka
[6] As appears from the text which follows, the Upacāra are given in numbers varying from 38 to 3
[7] That is, the coming of the Devata after the invocation
[8] Her near approach to the worshipper
[9] Facing the Sādhaka
[10] The Sādhaka makes the Devī assume a fixed position before him

(pleasing),[1] Arghya (offering), Pādya (water for washing the feet), Ācamana (water sipped to cleanse the lips, mouth, and throat), Madhuparka (honey, ghee, milk, and curd), Ācamana again, Snāna (bathing),[2] Nīrājana (waving of light),[3] Vastra (cloth), Ācamana (the third time), Upavīta (sacred thread),[4] Ācamana again (the fourth time), Bhūsaṇa (ornaments),[5] Darpaṇāvalokana (looking at a mirror),[6] Gandha (perfume), Puspa (flower), Dhūpa (incense), Dīpa (light),[7] Naivedya (offerings of food), Pānīya (offerings of drink), the fifth Ācamanīya (water for sipping as above), Hastavāsa (napkin),[8] Tāmbula (betel),[9] Anulepana (unguent),[10] Puspāñjali (handful of flowers), Gīta (singing), Vādya (instrumental music), Nṛtya (dancing), Stuti (reciting hymns in praise), Pradaksina (walking round),[11] Puspāñjali (second handful of flowers), and Namaskāra (obeisance).[12] These are the thirty-eight Upacāra."

Thirty-six Upacāra

In the fifty-fifth Patala of Nibandha[13] it is said: "Āsana (seat), Dantakāstha[14] (stick for cleansing the teeth), Udvartana[15] (anointing the body). Virūkṣaṇa (rubbing the body),[16] Sammārjana (rubbing off),[17] Abhyañjana (second anointing), Snāna (bathing with ghee and so forth), Āvāhana (invocation), Pādya (water for washing the feet), Arghya (offering), Ācamanīya (water sipped to cleanse the mouth), Snānīya (water for bathing), Madhuparka (mixture of honey, milk, ghee, and curd), Ācamanīya again, Namaskāra (obeisance), Nṛtya (dancing), Gīta (singing), Vādya (instrumental music and offering of other things)[18] Stuti (reciting hymns in praise), Homa,[19] Pradaksiṇa

[1] The Sādhaka gladdens and propitiates the Devī
[2] The Devī is bathed.
[3] That is, before the Devī
[4] Placing of sacred thread on the image.
[5] The Devī is adorned
[6] A mirror is presented to Her that She may regard Herself and toilet
[7] Which is placed before Her and offered with a Mantra, as are the rest
[8] After eating and drinking, She cleanses Her mouth, and then a napkin is offered that She may wipe Herself therewith
[9] This is always chewed after eating
[10] Sandal paste perfumed oil etc
[11] The Sādhaka walks round the image—a sign of reverence
[12] Bowing
[13] Nibandha Tantra
[14] The Hindus cleanse their teeth with a stick
[15] Rubbing the body with perfume and fragrant unguents
[16] That is rubbing the unguents in
[17] Of the unguent which remains on the body
[18] This is in text, and treated as part of Vādya
[19] Sacrifice into fire

(walking round), Darpanadarśana (looking at a mirror), Cāmaravyājana (waving of Cāmara),[1] Śayyā (bed),[2] Anulepana (unguent), Vastra (cloth)[3] Alankāra (ornaments), Upavīta (sacred thread), Gandha (perfume), Puspa (flowers), Dhūpa (incense), Dīpa (light), Balidāna (offering of sacrifice),[4] Tarpana (offering libations of water), Ātmasamarpana (self-dedication), and Visarjana (dismissal) These are the thirty-six Upacāra "

Eighteen Upacāra

In the third Patala of the Phetkārinī Tantra, quoted in the Śyāmārahaśya, it is said: "Āsana (seat), Āvāhana (invocation), Arghya (offering), Pādya (water for washing the feet), Ācamanīya (*water sipped to cleanse the mouth*), Snāna (*bathing*), Vastra (cloth), Upavīta (sacred thread), Bhūsana (ornaments), Gandha (perfume), Puspa (flowers), Dhūpa (incense), Dīpa (light) Anna (Naivedya),[5] Tarpana (offering libations of water), Mālya (garland), Anulepana (unguent), Namaskāra (obeisance), and Visarjana (dismissal) A Sādhaka should perform worship with these eighteen Upacāra "

Sixteen Upacāra

In the Śivārcana Candrikā it is said: "Āsana (seat), Svāgata (welcome),[6] Pādya (water for washing the feet), Arghya (offering), Acamanīya (water of sipping as above stated), Madhuparka (mixture of honey, milk, ghee, and curd), Ācamana (cleansing of mouth), Snāna (bathing), Vasana (cloth), Ābharanā (ornaments), Gandha (perfume), Puspa (flowers), Dhūpa (incense), Dīpa (light), Naivedya (offerings of food), and Vandana (prayer with hymns in praise). These sixteen Upacāra should be used and done in worship."

Sixteen Upacāra described in Another Way

In the Mantraratnāvali, quoted in the Krsnarcana-candrikā, it is said: "Pādya (water for washing the feet), Arghya (offering),

[1] Fly-whisk made of yak's tail.
[2] Offering of bed It is imagined that the Devī will repose Herself thereon
[3] Dresses are offered
[4] In the case of Śāktas sacrifice of animals and fruits and vegetables, in Vaisnava worship the latter only
[5] Offerings of food [6] The Devī is welcomed as She appears

Ācamanīya (water sipped to cleanse the mouth), Snāna (bathing), Vasana (cloth), Bhūṣana (ornaments), Gandha (perfume), Puspa (flowers), Dhūpa (incense), Dīpa (light), Naivedya (offerings of food), Ācamana (water sipped as above), Tāmbula (betel), Arcana-Stotra (hymns of praise), Tarpana (offering libations of water), and Namaskāra (obeisance)."

Twelve Upacāra

In the Svatantra Tantra it is said: "Arghya (offering),[1] Pādya (water for washing the feet), Ācamanīya (water sipped for cleansing the mouth), Madhuparka (mixture of milk, ghee, honey, and curd), Ācamana again (see above), Gandha (perfume) Puspa (flowers), Dhūpa (incense), Dīpa (light), Naivedya (offerings of food), Pradaksina (walking round), and Namaskāra (obeisance). A Mantrī[2] should perform worship with these twelve Upacāra"

Ten Upacāra

In the Kālī Tantra, quoted in the Śyāmārahasya, it is said. "Arghya (offering), Pādya (water for washing the feet), Acamanīya (water sipped to cleanse the mouth), Madhuparka (mixture of honey, milk, ghee, and curd), Ācamana (as above second time), Gandha (perfume), Puspa (flowers), Dhūpa (incense), Dīpa (light), and Naivedya (offerings of food). These are the ten Upacāra."

Seven Upacāra

In the Prayogasāra, quoted by Rāghava Bhaṭṭa, it is said: "Arghya (offering), Gandha (perfume), Puspa (flowers), Aksata (barley, or ātapa rice), Dhūpa (incense), Dīpa (light), and Naivedya (offerings of food). With these is performed seven-limbed worship."

Five Upacāra

In the fifty-fifth Paṭala of the Nibandha Tantra it is said: "Gandha (perfume), Puspa (flowers), Dhūpa (incense), Dīpa

[1] Offering of paddy or unhusked rice (which is always ātapa—that is, sun-dried), flowers, sandal paste, dūrvā grass, etc

[2] He who has the Mantra or secret word (Mantroguptabhāsanam yasya asti), or initiated devotee

(light), and Naivedya (offerings of food) These are the five Upacāra. A Sādhaka should always use these five in worshipping his Iṣṭadevatā."

Three Upacāra

"The five Upacāra less Dhūpa (incense) and Dīpa (light)—that is to say, Gandha (perfume), Puspa (flowers), and Naivedya (offerings of food)—are known as the three Upacāra

"The different classes of Upacāra above enumerated consist of items varying from thirty-six to three in number. The misguided Sādhaka who, for the sake of economy, though able to worship with the first named classes, proceeds to perform worship with the latter, never obtains the fruits of the worship as stated in the Śāstra"

RULES FOR JAPA[1]

In the Picchila Tantra it is said: "After performing Prānāyāma thrice, one should do the Ṛsi and other Nyāsas.[2] Next, after performing the Nyāsa on six limbs, one should do the Kulluka Japa[3] Next after performing Japa of the Mahāsetu[3] and Setu Mantras,[3] one should do Japa of the Mulamantra[4] the fixed number of times After this Japa, one should again perform Japa of the Setu and Mahāsetu Mantras, and then make an offering of the Japas. Next, after performing Prānāyāma thrice, one should bow to Parameśvarī, according to the injunctions relating to bowing with eight parts of the body[5] and so forth, or by touching the earth with only the head"

In the fifth Patala of the Sarasvati Tantra it is said: "I shall now speak of another kind of excellent purification of the mouth (purification consisting of Mantra),[6] without which, O high-

[1] Japa is defined as Vidhānena mantrochāranam, or the repeated utterance, mentally or physically, of Mantra according to certain rules It is of three kinds, and is described in the *Introduction to Tantra Śāstra* [2] *Vide ante*

[3] See *Introduction to Tantra Śāstra* for a short description of this technical aspect of Mantra

[4] The primary Mantra of the Devatā

[5] Astāngapranāma—bowing with tips of toes, knees, elbows, nose, and forehead touching the ground

[6] Author's parenthesis This is known as Mukhaśodhana For this and other processes, such as Jihvāśodhana, etc, processes preliminary to and involved in the right utterance of Mantra, see *Introduction to Tantra Śāstra*

favoured Devī ! Japa and worship will be ineffectual O Devī ! he who performs Japa with an unpurified tongue commits a sin For this reason one should purify one's mouth with all care "

In the Kulārṇava it is said: "At the beginning of Japa a Sādhaka is affected by birth uncleanness, and at the end of Japa by death uncleanness.[1] A Mantra affected by these two forms of uncleanness is never perfect and fruitful. For this reason a Mantra should be cleansed of the two forms of uncleanness which attach to the beginning and the end, and then it should be repeated in Japa. When freed from those two forms of uncleanness, that Mantra grants all forms of Siddhi.[2] Therefore, for the attainment of the fourfold fruit[3] one should perform Japa of the Mūlamantra,[4] commencing and ending with the Praṇava,[5] reciting it one hundred and eight times, or seven times at the beginning and at the end of Japa."[6]

In the Yoginī Tantra it is said: "The Japa which forms a part of daily worship should be done with the fingers,[7] but not so a Japa in a rite undertaken for the attainment of some desired object. For, in Japas of the latter kind, the rule is that they should be performed with different kinds of rosaries, according to the different kinds of desired objects The Śāstra does not ordain that such Japas should be performed with the fingers But, O Maheśvarī ! if rosaries are wanting, then they may be so performed."

In the Sacchanda Maheśvara it is said: "The rosary which is made of beads of Rudrākṣa,[8] coral, lotus-seeds, and joints of Kuśa grass, is a cause of happiness to the three castes of Brāhmaṇa, Kṣattriya, and Vaiśya Women and Śūdras using

[1] As to the "birth" and "death" defilements in the case of a Mantra, see Tantrasāra 75 *et seq*

[2] Success or fruit

[3] Dharma, Artha, Kāma, and Mokṣa (see *Introduction to Tantra Śāstra*)

[4] *Vide ante*

[5] The Mantra Om

[6] The Japa is of the Mūlamantra only It is preceded and concluded by the recitation mentioned in the text

[7] The counting is done with the thumb on each of the three joints (technically called "yoni") of the fingers The order, however, in which the joints are touched in counting varies with the Japa and worship

[8] The seed of a plant used in the worship of Śiva

rosaries made of these beads will be guilty of sin. Rosaries made of other kinds of beads are efficacious for them

"Rosaries made of beads of Rudrāksa,[1] conch-shell, lotus-seed, wild olive,[2] pearls, crystals, gems, gold, coral, silver, or roots of the Kuśa grass, are prescribed for householders"

In the Vīra Tantra it is said: "One should carefully perform Japa with a rosary of Rudrāksa beads in the night. But, O great Devī! a rosary of Rudrāksa beads should never be used in Japa during daytime"

In the Rudrayāmala it is said: "A rosary of Rudrāksa beads should never be used in Japa during the day. But, O fair-faced Devī! the doing of Japa with a rosary of Rudrāksa beads in the daytime will not be blamable in Puraścarana"[3]

In the Yāmala it is said. "A rosary, which is Istadevatā Herself, should be daily worshipped and daily used in Japa; for, if a rosary fasts—that is to say, is not used in Japa or worshipped—dangers befall the Sādhaka"

In the Kamkālamālinī Tantra it is said: "Japa should be done one thousand and eight, one hundred and eight, fifty and eight, thirty and eight, twenty and eight, ten and eight, twelve, ten, or eight times A Sādhaka who is so able should do Japa with the higher numbers, and others who are not so capable with the lower numbers O Maheśvarī! know that in worship and other great daily rites different numbers are ordained to meet differences in the capacities of Sādhakas."

[1] The seed of a plant used in the worship of Śiva
[2] Putiañjīva
[3] As to this form of Sādhana, see *Introduction to Tantra Śāstra*